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THE PATTERN MAGAZINE FOR TODAY'S QUILTERS



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Quiltmaker®

vol. 7/no. 2 fall/winter '88

THE PATTERN MAGAZINE FOR TODAY'S QUILTERS

PATTERN KEY



Easy for beginners; a breeze for more experienced quilters.



Still easy; may take longer. Don't hesitate—just follow the directions.



Probably not for beginners. A challenge, but worth it!

PATCHWORK & QUILTING

10 WINTER CARNIVAL

with Pirouette Quilting

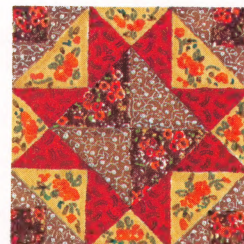


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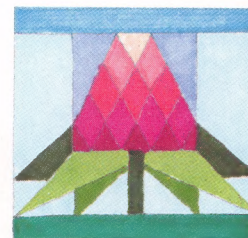
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Dear Readers:

Welcome to Fall/Winter '88. For the 14th issue of *Quiltmaker*, we've gathered a harvest of 14 quilts designed to please the eye and satisfy the spirit. Of the 14 patterns in this issue, 10 are bed-size quilts with two of them shown in wall size also. Two more wall quilts and two crib- or nap-size designs complete the collection.

They bridge the seasons, beginning with a quiltful of Carnations and richly colored Royal Gardens to celebrate the last glories of summer.

The nostalgic feelings of fall with its crisp mornings, homecoming gatherings, and harvest-moon walks permeate *Blowing in the Wind*. It's a light-hearted quilt with frost-painted leaves that swirl across its blocks and borders. Then, to herald the season of holidays and gala occasions, we offer *Winter Carnival*, our cover quilt, and *Holiday Lights*, the second in *Quiltmaker's* series of Christmas wall quilts.

If you are new to *Quiltmaker*, please take time to read the General Instructions and Basic Quiltmaking Lessons on pages 6-7. Note especially the first section that explains the unique features of *Quiltmaker* patterns. Also, take a moment to acquaint yourself with the spool system on page 3 that guides you to patterns with the desired degree of ease or challenge.

For Dorothy Neidig and others who expressed a preference for traditional quilts, we have a bountiful storehouse of fresh patterns in the traditional mode, including *Rag-time Rhythm* and *Royal Garden*, both one-spoolers; *Jewels of the Night* with its ascending sizes of *Rising Stars* in the muted tones of a November night; *Winter Carnival*, the machine-quilted design featured on the cover; *Star Shadows*, an original star pattern with a playful echo; and a special treat—the *Autumn Sampler* quilt pictured on page 18 that features 10 original blocks, each of them shown side-by-side in two surprisingly different colorations, and all of them displaying the timeless charm of traditional patchwork.

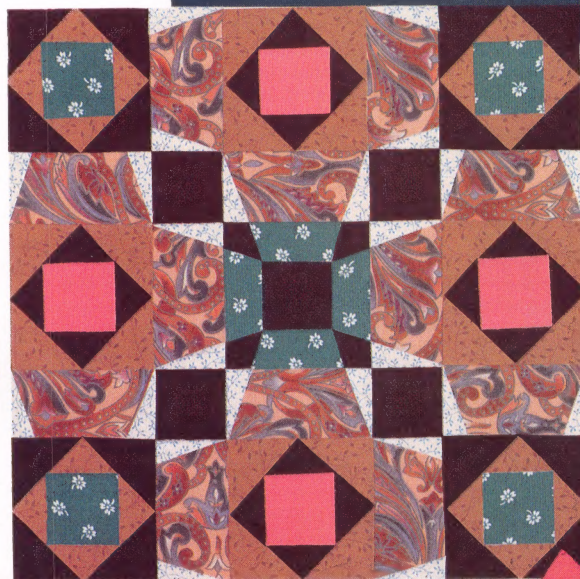
Entries in *Quiltmaker* Design Contest 14 arrived as before from quilters across the U.S. In addition, entries were received from men and women in England, Portugal, the Netherlands, and Saudi Arabia. Three of the entrants are featured winners in this issue. Sharon Prettyman of Stamford, Connecticut, stepped into the winner's circle with *Queen's Tile*, a strong pattern that's sure to please the man of the house. Sue McMurphy of Woodward, Oklahoma, won with a clever juvenile quilt, *Fish 'N Ship*.

Letters indicate fabrics on page 48 from which blocks were made.



STAR SHADOWS,
page 28:
E, F, K, O,
and CC

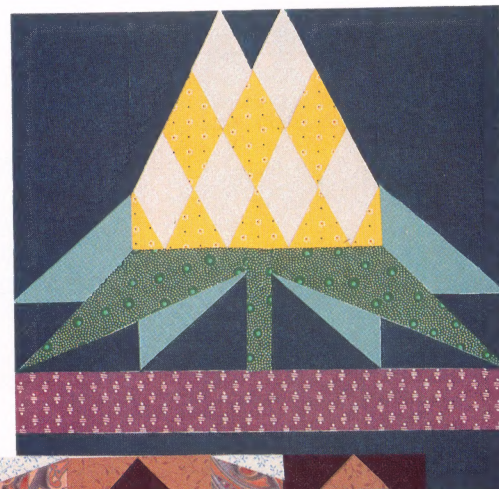
HIGHLAND CHARM,
page 34: F, G,
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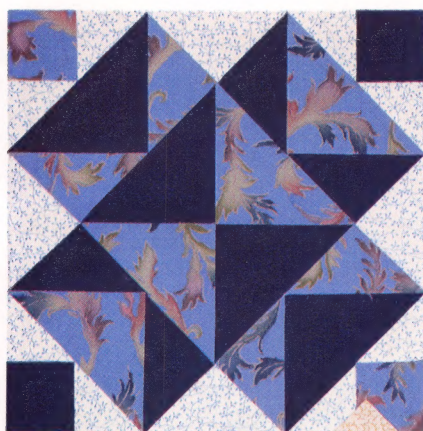
WINTER CARNIVAL,
page 10:
D, K, N, U, V, and EE



AUTUMN SAMPLER'S ZEPHYR LILY,
page 18: N, X, Z, and AA



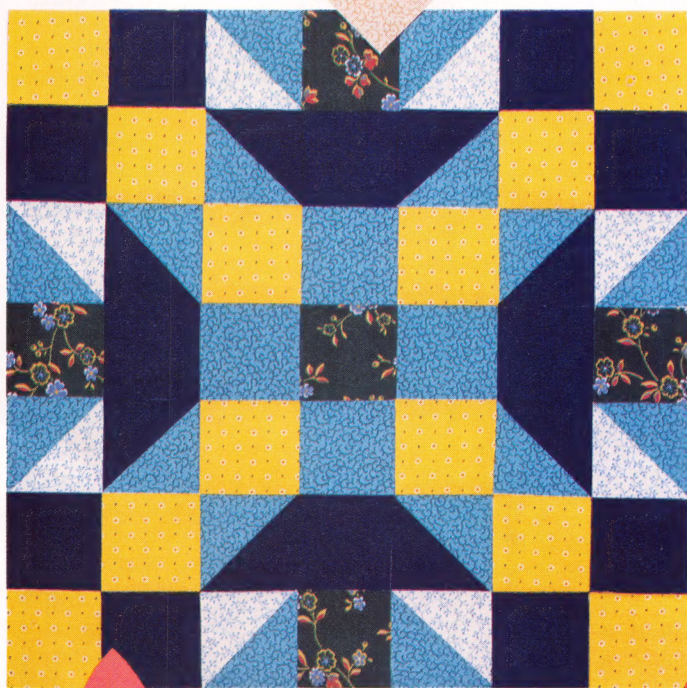
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AUTUMN SAMPLER'S
HOMECOMING,
page 18:
D, Q, and DD



JEWELS OF
THE NIGHT,
page 22:
E, X, Y, and Z



ROYAL GARDEN,
page 14:
D, E, F, Q, and W

And Peggy Ginsberg of Blue Mounds, Wisconsin, created Royal Garden, a lovely one-spool, two-block pattern that's as charming and dignified as a formal English garden. Congratulations to all three! We hope those of you whose interests include design exploration will send your work to the next *Quiltmaker* Design Contest described on page 46. We do not require finished quilt drawings. Staff artists take a block, two-block design, or partially sketched quilt and develop the finished designs pictured in *Quiltmaker*. Remember, it's the originality of the entry that wins a \$50 prize.

This 14th collection includes four applique beauties: Holiday Lights, perfect for Christmas gift giving; Blowing in the Wind, given in both wall and double-bed size; Amanda Panda, a bears, hearts, and flowers crib quilt that will steal many a heart; and Wedgewood Blues, a stately design with stylized bouquets, serpentine borders, and elegant quilting. The king-size quilt is pictured on page 12 in the azure shades usually associated with the name. An exciting alternate coloration appears in the borders below.

The 10 pieced quilts in the collection range in difficulty from the fast-and-easy one-spoolers to challenging three-spool patterns like Winter Carnival and Highland Charm whose slimly tapered points call for fine piecing skills and an experienced hand.

Eight of the 14 patterns in this issue have their own quilting design, a unique motif created by our artists to enhance each quilt's special look.

For the dozens of readers who requested instruction on trapunto, Quilt Top Stuffing by Marie Shirer on pages 8-9 gives detailed, illustrated instruction for adding impressive trapunto to the Lady Dianthus Quilting on your Carnation quilt. It also explains stuffed applique techniques that will further enrich Holiday Lights, Amanda Panda, or the appliqued variation of the Lady Dianthus motif designed for the Carnation quilt. The article illuminates Italian cording techniques suitable for enhancing the stems of the Lady Dianthus quilted flower. It also offers a variation on the Cameo Quilting motif for Wedgewood Blues that artfully combines the corded and stuffed trapunto techniques in a manner reminiscent of the lavishly quilted antiques in museum collections.

Subscribers, if your address label shows "014" as the last three numbers above your name, we urge you to renew your subscription now. The code "014" indicates expiration with this issue. Renewing now will ensure your prompt receipt of the Spring/Summer '89 issue.

Because you've asked for more fabric and color variations, our artists provided the showcase of alternatives shown here. We hope you'll enjoy browsing, choose your favorite patterns, make them into quilts, and share your experiences with us.

THE EDITORS



CARNATION,
page 26: L, T, Q, X, Y, and DD

WEDGEWOOD BLUES,
page 12: E, N, U, and Z

GENERAL INSTRUCTIONS

INCLUDING BASIC QUILTMaking LESSONS

QUILTMaker PATTERNS

We give seam lines (dashed) as well as cutting lines (solid) for *QUILTMaker's* full-sized pieced patterns. Seam allowances are $\frac{1}{4}$ " for all pieced patterns, and the points are trimmed. Pretrimming reduces bulk in the seams and also provides clues for exact alignment of patches for machine sewing. These trims make the seam lines of adjoining patches fall into place for stitching when cut edges and trimmed points are aligned.

Very large pieces such as alternate blocks or setting triangles are shown in miniature with dimensions. Use graph paper to rule these patterns in the measurements given, or measure and mark them directly onto the fabric if you can duplicate the proper angles with a carpenter's square, right triangle, or similar tool. The dimensions shown do not include seam allowances. Be sure to add them when you mark and cut your fabric.

★ Seam allowances (plus two inches extra length for insurance) are included in border strip lengths in quilt specifications.

☆ Where it is particularly important for the strip to be an exact size, as when it is to fit an outer pieced border, we do not add the extra two inches, but we do include seam allowances.

No turn-under allowances are given for most of the applique patterns. You will add the $\frac{3}{16}$ " by eye when cutting. Occasionally, an applique pattern will be labeled with a letter in parentheses. This means that the segment is a continuation of another piece with the same letter. If we give just half of the pattern piece, the center line is indicated with a dotted line. When making the template, simply trace around pattern, flip the tracing over, and align the dotted center lines. Trace around pattern again to complete template for whole patch.

When our quilt specifications call for a pattern letter followed by an "r," you will need to reverse the pattern. That is, if the instructions call for 36 A and 36 Ar, mark the first 36 patches, then turn the template over to mark the remaining 36.

MAKING TEMPLATES

Trace pattern pieces onto clear template plastic, or trace on paper and glue the tracing to sandpaper, plastic, or cardboard. Cut out accurately. See specific instructions for the method of your choice to determine whether to trace seam lines or cutting lines when making templates. Make a sample block to test the accuracy with which you have made templates before cutting out the whole quilt.

PREPARATION

Always wash and iron fabrics before cutting them into patches. The cotton fabrics that most quilters use are likely to shrink, and their colors may run. Rinse dark colors separately to check for excess dye. If color bleeds, continue rinsing until water runs clear.

Plan to measure, mark, and cut border strips first and larger patches before smaller ones from the same fabric. Arrange patches with cutting lines of neighboring patches close or touching for best use of fabric.

GRAIN LINE

When marking and cutting patches, consider the grain line of the fabric. Generally, one or more straight sides of the patch should follow the lengthwise or crosswise grain. This is especially true of sides that will be on the outside edges of the quilt block. Wherever possible, we indicate lengthwise or crosswise grain with an arrow on the pattern piece.

HAND PIECING

Patches for hand piecing require precisely marked seam lines, but marked cutting lines are optional. Most hand piecers prefer a template that does not include a seam allowance.

To mark the patches, place the template *face down* on wrong side of fabric and draw around it accurately with a pencil. Leave just enough space between patches to add $\frac{1}{4}$ " seam allowances when cutting.

After marking the patches, cut outward from the seam line $\frac{1}{4}$ ", measuring the distance by eye. The pieces will be joined right sides together, so the marked seam line on the wrong side of the fabric is visible on both sides of the patchwork when sewing. Sew the seam through the penciled lines, so patchwork will fit perfectly. Join patches with a short running stitch, using a single thread. Begin and end each seam at seam line (not at edge of fabric) with two or three backstitches to secure seam.

Use dark-colored thread with dark fabrics and light-colored thread with light. When sewing a dark patch to a light, match thread to the fabric toward which you will be pressing the seam allowances (usually the dark). A short needle (size 7 or 8 between) will work best.

MACHINE PIECING

Many machine patchworkers prefer to include the seam allowances in the template and mark the cutting line instead of the sewing line. The reason for this is that accurate cutting is very important in machine piecing.

When machine sewing patches together, align cut edges with the edge of the presser foot if it is $\frac{1}{4}$ " wide. If not, place masking tape on the throat plate of the machine $\frac{1}{4}$ " away from the needle to guide you in making precise $\frac{1}{4}$ " seams. Sew all the way to the cut edge unless you are inserting a patch into an angle. For machine piecing you may want to match thread color to the patches (even using a different color for top and bobbin threads). However, if you are using very many fabrics, you may prefer to use a single thread color such as beige that won't show much on any of the fabrics.

HAND APPLIQUE

Templates for hand applique do not include turn-under allowances. For hand applique, place template *face up* on right side of the fabric and draw around it lightly with a pencil. Turn under $\frac{3}{16}$ " allowance on each applique; baste in place. (Do not turn under edges that will be tucked under other appliques.) Clip well into the fold of inward curves to make pieces lie flat.

If background block is a light color, lay it over pattern in magazine, matching centers, to see placement for appliques. Lightly mark major shapes with pencil or simply pin appliques into position. If you cannot see through background block, finger-crease block in half lengthwise, crosswise, and diagonally to form guidelines for placement of appliques.

Pin or baste applique patches onto the background fabric, tucking raw edges under adjacent appliques as needed. Applique with an invisible slip stitch or hemming stitch in a



thread color that matches the patch, not the background. Remove basting. To facilitate the quilting later and to prevent show-through, carefully cut away background fabric from behind appliques, using sharp scissors and trimming to within $\frac{3}{16}$ " of seam line. Reinforce seams with a couple of stitches if it is necessary to cut across seam lines when trimming.

PRESSING

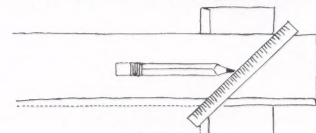
Press all seams to one side, usually toward the darker fabric. Press quilt blocks flat and square with no puckers. Correct any problems in blocks, sashes, or borders by removing a few stitches to ease puckers.

SETTING BLOCKS TOGETHER

Join the blocks for the first row with $\frac{1}{4}$ " seams. (If sashing will be used, sew a short sashing strip between each block in the row.) Then join all blocks in the second row, and so on, until all rows are completed. Press all seam allowances in the odd-numbered rows in one direction and all seam allowances in even-numbered rows in the opposite direction. (With sashing, press all seams either toward or away from the sashing strips.) When all rows are completed, pin two rows together so that seam lines match perfectly. Join rows together in groups of two, then four, and so on, until top is completed. (With sashing, sew a sashing strip between each group of two rows.) Press all seam allowances in one direction, either up or down. When setting blocks and rows together, be careful to avoid stretching them.

ADDING MITERED BORDERS

Center a border strip on each side of the quilt top to extend equally at each end. Pin, baste, and sew strips in $\frac{1}{4}$ " seams, beginning and ending the stitching at the seam line, not at outer edge of fabric. At one corner (on wrong side), smooth one border over an adjacent one and draw a diagonal line from inner seam line to the point where outer edges of two borders



cross. Reverse the two borders (bottom one is now on top), and again draw a diagonal line from inner seam line to point where outer edges cross. Match the two pencil lines (fabrics right sides together), and sew through them. Cut away excess, and press seam open. Repeat at other three corners of quilt.

MARKING FOR QUILTING

Place quilting pattern under quilt top. Lightly mark design on quilt top, using a hard lead pencil. To mark dark-colored fabrics, place design over a light source; use a chalk pencil. If using water-soluble pens, be sure to test for removability before marking the quilt.

Some quilting may be done without marking

the top. Outline quilting ($\frac{1}{4}$ " from seam around patches) or quilting in-the-ditch (right next to the seam on the side without the seam allowances) can be done "by eye." Other straight lines may also be "marked" as you quilt by using a piece of masking tape that is pulled away after a line is quilted along its edge.

LINING

Make quilt lining about 2" larger on each side than the quilt top. Some small quilts require a single piece for lining, but usually two or three lengths must be seamed together. Remove selvages from these lengths to avoid puckers; press seams to one side.

Place lining, wrong side up, on a flat surface. Spread quilt batt over the lining, making sure that both stay smooth and even. Place the quilt top, right side up, on top of the batting. Pin the three layers as necessary to secure them while basting. Beginning in the center, baste all layers together in an "X," then in rows four to six inches apart. Baste around edges.

QUILTING

Some quilters use a large frame; others use a quilting hoop; and some quilt in their laps with no frame at all. Quilting is done in a short running stitch with a single strand of thread that goes through all three layers. Use a short needle (8 or 9 between) with about 18" of thread. Make a small knot in the thread, and take a first long stitch (about 1") through top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take straight, even stitches that are the same size on the top and bottom of the quilt. For tiny stitches, push the needle with a thimble



on your middle finger; guide the fabric in front of the needle with the thumb of your hand above the quilt and thumb and index finger of your hand below the quilt. To end a line of quilting, take a tiny backstitch, and then make another inch-long stitch through the top and batting only. Clip thread at surface of quilt. Remove basting stitches when finished quilting.

TYING

Line quilt top as described above, basting or not, as desired. To mark placement for ties, insert pins through all layers (top, batting, and lining) at each block center and corner, or at other logical places related to the design. Also pin around borders. Space pins not more than 6" apart. Thread a sharp, large-eyed needle with about two yards of three-ply acrylic baby yarn or fingering yarn, and pull it up doubled. Don't knot it. Insert needle beside a pin from either top or lining side (whichever side you want to have tails of knots). Remove pin. Take a stitch about $\frac{1}{4}$ " long through all layers, and bring needle back up near where it entered. Pull up yarn, leaving a 2" tail for a square knot. Tie knot and trim ends. Repeat at each pin.

BINDING AND FINISHING

Trim quilt batt and lining even with quilt top. Leaving about 2" extra at each end, place a $1\frac{1}{2}$ " binding strip on one edge of quilt top, right sides together. Sew through all layers with a $\frac{1}{4}$ " seam, beginning and ending at seam line. Repeat for other three sides of quilt. Fold binding to the back, tucking under $\frac{1}{4}$ ", and blindstitch it down along seam line. At corners, trim, tuck in ends, and stitch. Rinse out any quilt marking that still shows. A nice finishing touch is to embroider your name, city, and date on the back.

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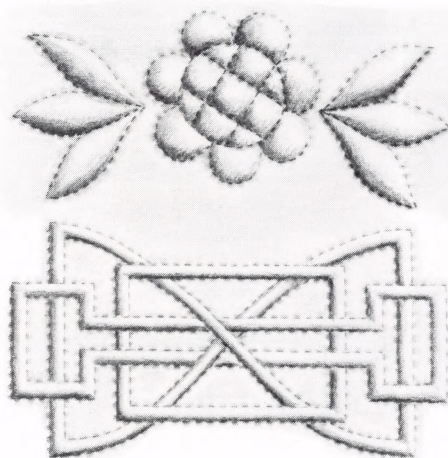
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QUILT TOP STUFFING...

The instinct to tenderly run a hand over elegant, close quilting is as natural as the urge of a child to drag a stick along a picket fence. The texture and tactile dimension are more than we can resist. Piecework and applique may give a quilt its primary visual impact, but the quilting makes it come alive. And if there are areas of quilting or applique that have extra stuffing in them, the end result will be even more irresistible.



Stuffed work falls into three categories: trapunto, Italian cording, and stuffed applique. Trapunto is a technique where quilting outlines an area that is then stuffed with extra filler to create a raised design. Italian cording is a similar technique, except that the quilting runs closely together in parallel lines so that yarn or cording can be pulled between them. And stuffed applique is just that: applique patches with an extra layer (or two) of batting for added puffiness. The first two techniques lend themselves beautifully to elegant quilts that will be closely



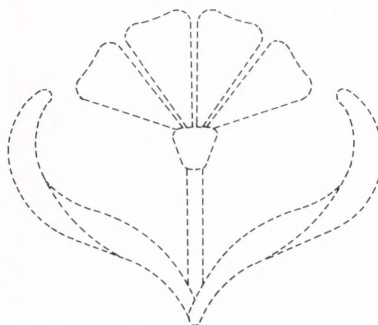
Trapunto

Trapunto has its roots in the European stitchery of centuries ago. Not only bed quilts were stitched and stuffed; everything from christening gowns to upholstery was subject to painstaking hours of careful handwork to create a timeless masterpiece. Most quilts today simply don't get that kind of attention; our lives are just too busy. But even the busiest quiltmakers occasionally want to pull out all the stops and make a quilt to the hilt.

And that's when a quiltmaker may want to consider trapunto.

The texture of trapunto should be subtle; there's no reason to stuff the motifs so full that they become hard lumps. But that subtlety will not show on a busy print fabric. Areas to be worked in trapunto should be cut from solid fabric; pale colors are the traditional choice, although almost any value can be considered. A fabric with some gloss will reflect light and accentuate the shadows.

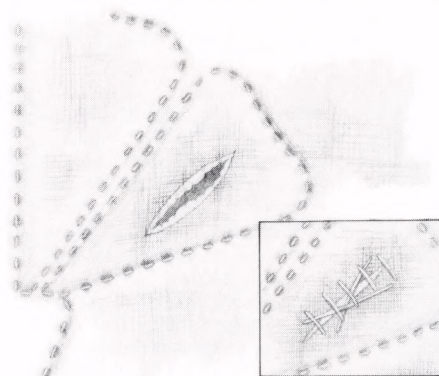
To Do Trapunto: Select quilting motifs that form enclosed spaces, such as the Lady Dianthus design shown below and on page 27, the Radiance Quilting on



pages 21 and 23, the Palace Step Quilting on page 33, and the Cameo Quilting motif in the center of the Wedgewood Blues block on page 13. Now you must decide if you want to cut a small slit in the quilt interlining (which will require an additional quilt lining to cover the incision) or if you want to gently push the quilt-lining threads apart and poke bits of stuffing through a very small hole. Projects that will have the back covered anyway (such as pillows or clothing that will be lined) are ideal candidates for slits. Bed quilts can be dealt with in either of two ways. The block or section of the quilt to be worked in trapunto can be quilted with a lightweight muslin interlining that will be slit, stuffed, and sewn closed, and then the quilt top can be assembled with batting and quilt lining for the remaining quilting. Or, as mentioned previously, the lining threads can be pushed aside to make a small hole for the stuffing. After stuffing, the fabric threads are gently moved back in place to leave little, if any, evidence that a hole was ever made.

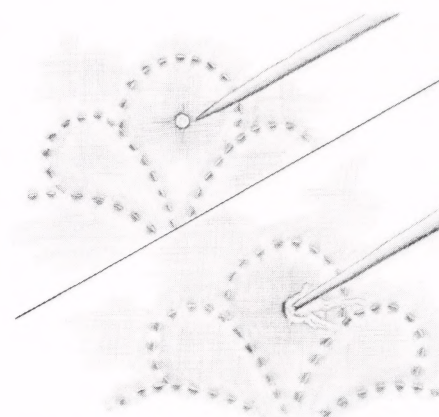
Slitting the Back: Assemble the quilt top, batting (optional), and interlining fabric. (The interlining fabric will not show, but the color should not be darker than the quilt top or quilt lining. This interlining needs to be only big enough to cover the back of the quilt motif.) Quilt the motifs to be stuffed. Cut a small (1" or shorter) slit on the bias (to minimize raveling) in the interlining. Be careful not to cut through the front of the quilt, but do cut a small slit or

poke a hole in the batting (if you are using batting). Use a knitting needle or toothpick to gently push small bits of polyester batting or fiberfill to lie between the quilt top and the batting (so that the motif puffs out the front of the quilt). After stuffing the area to the desired fullness, close the interlining opening by hand with loose overcast stitches. The thread color for this sewing should match the interlining to prevent the stitching from showing through the quilt lining.



Not Slitting the Back: Assemble the quilt top, batting (optional), and quilt lining. (Note: For this technique, it is important to use lining fabric that is neither tightly woven nor flimsy because the process of making the temporary hole is hard on the fabric. Also, a print fabric will be a good choice because it will disguise any marks left by the holes.)

Using a toothpick, gently push aside the threads of the quilt-lining fabric to make a



hole about 1/8" across. Work slowly without any sudden jerks that might break the fabric threads. Still using the toothpick, gently work small bits of fiberfill through the hole and through the batting to lie between the batting and the quilt top. When the area has been sufficiently stuffed, gently push the fabric threads back in place.

TRAPUNTO TECHNIQUES

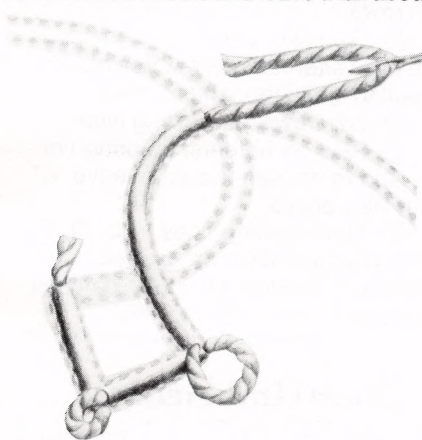
Italian Cording

Some quilting designs seem to cry out for cording. Stems (such as on Lady Dianthus Quilting), geometric designs, and cross-hatching are just three possibilities. Italian cording should be done before the quilt lining is added, however, because it is not practical to hide the ends of the cording in the middle of the quilt.

To Do Italian Cording: Select the areas for double lines of quilting. The outer curve of Cameo Quilting (given on page 13) is a single line, but an additional parallel line can be added as shown below. Assemble the quilt top and interlining, which can be a lightweight muslin since the quilt lining will be added later. Quilt the double lines, which can be anywhere from 1/8" apart (or even closer) to 1/2" apart.

Several kinds of cording and yarn are suitable for this type of stuffed work, but you should be careful that all materials are colorfast, preshrunk, and compatible in terms of cleaning. Cotton cable cord will shrink noticeably and must be soaked in very hot water and dried in a hot dryer before being used in a quilt. Acrylic yarn will not shrink, and it has the advantage of not being stiff. Also, additional strands of yarn can be added to get the desired fullness. Rat-tail cording is slippery and will slide through the channel easily, but you will need to check it for colorfastness and possible problems with shrinkage.

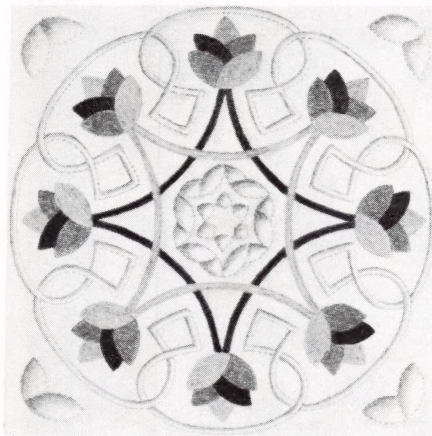
A tapestry needle or yarn needle will be used to thread cording through the channel created by the double quilted lines. Working on the backside, carefully pierce the interlining (but not the quilt top) with the threaded needle and leave a tail about



1/2" long. Push the needle as far as possible until coming to a corner or curve; take the needle out through the interlining, then reinsert the needle to continue. To avoid problems with puckering, leave a small loop of cording on the backside whenever you have to poke the needle out through the interlining. To eliminate unnecessary bulk, it is best not to have

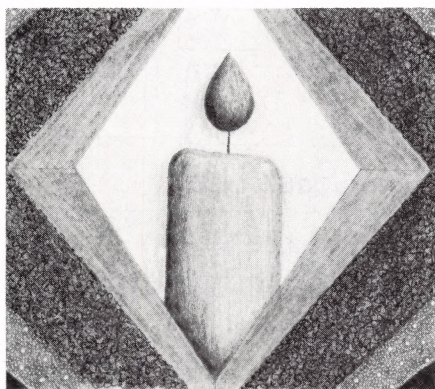
lines of cording crossing one another, so some designs may require several short lengths of cording.

After completing the Italian cording, trim away excess interlining. Assemble and baste quilt lining, batting (optional), and quilt top, and complete the quilting as you wish.

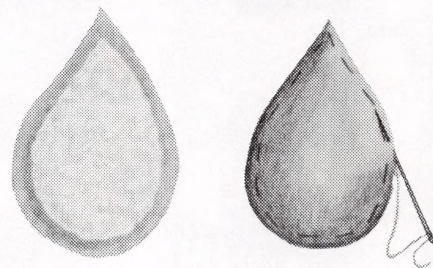


Raised Applique

Both trapunto and Italian cording are slow processes. Raised applique, on the other hand, is hardly any more time-consuming than regular applique. Amanda Panda's flowers and body (page 17) and the candles and flames of Holiday Lights (page 24) are excellent candidates for raised applique.



To Do Raised Applique: Besides your regular quilt fabric and supplies, all you will need for raised applique is some polyester quilt batting. For each applique to be stuffed, cut a piece of batting about 1/8" smaller all around than the finished size of the applique patch. (Additional batting can be added if you wish.) Baste, pin, or use glue stick to hold the batting patch on the backside of the applique patch. Now follow your regular procedure to applique the patches in place, whether you choose to turn under and baste the allowance before sewing the patch to the background or turn under edges as patches are blindstitched in place.



Alternately, you can poke stuffing under the applique patch when there is only 1/2" or so left to blindstitch. This works best if the applique is small or if it needs to be stuffed rather full (such as a bunch of grapes or a clown's nose). After stuffing the applique to the desired fullness, simply complete the blindstitching.

General Hints for Stuffed Work

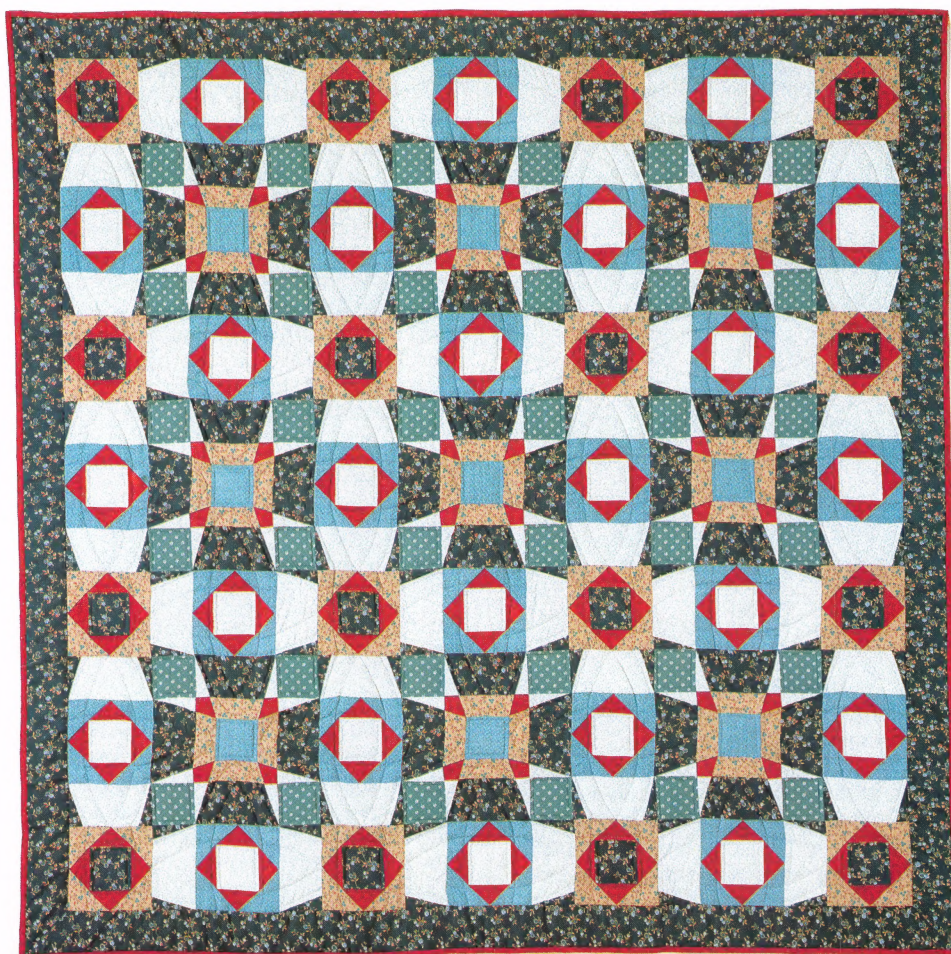
For stuffed work to be visible, the area around the stuffed motifs should be rather flat. Several things will help accomplish this. A thin batting or no batting at all will help the raised areas be more apparent. Elegant trapunto quilts of years gone by were closely quilted around the stuffed areas, making those areas stand out. Applique patches are almost always quilted in-the-ditch around the edges; this makes the patches puff out a little. If the appliques have been stuffed, they will pooch out even more, especially if you quilt around the edges.

Designs to be worked in trapunto or Italian cording will need to be marked on the quilt top along with the rest of the quilting motifs. Always use the lightest marks possible and test that they can be easily removed after the quilting is complete and that they won't fade away too soon.

Every quilt is worthy of your signature, but any quilt that has received such extra attention as stuffed work must be signed. To carry out the theme of elegant quilting, why not quilt your name and the date in one corner? The extra effort of your work will not be lost on an appreciative recipient, and it's only right to receive credit when credit is due.

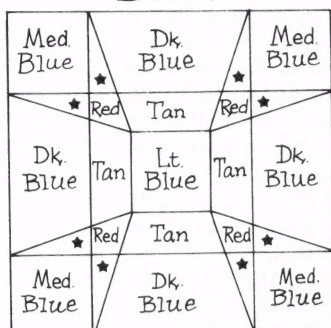
WINTER CARNIVAL

WITH PIROUETTE QUILTING



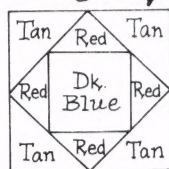
This high-spirited, rollicking design has great visual movement enhanced by the curved, elliptical quilting motif. Given in both bed-size and wall- or lap-size measurements, the smaller version shown above and on the cover was machine quilted. The quilt's fine points will take a careful eye and exact attention to seam allowances, but the crisp results make it well worthwhile.

Block

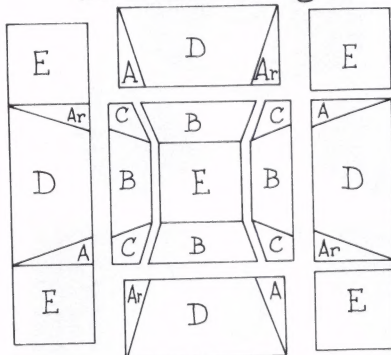


★ = White/Blue

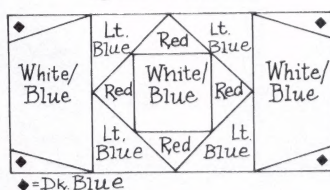
Setting Square



Block Piecing



Sash Unit



◆ = Dk. Blue

BLOCK SIZE: 12"

QUILT SIZE: 66" x 66"

Wall/Nap Quilt

QUILT REQUIRES:

9 Blocks, 24 Sash Units,

16 Setting Squares

YARDAGE: (44" fabric)

White/Blue Print 1 1/4 yds.

36 A, 36 Ar, 48 D, 24 E

Lt. Blue Print 3/4 yd.

9 E, 96 F

Med. Blue Print 3/8 yd.

36 E

Dk. Blue Print 2 yds.

4 border strips★ 3 1/2" x 68 1/2"

48 A, 48 Ar, 36 D, 16 E

Tan Print 3/4 yd.

36 B, 64 F

Red Print 1 1/4 yds.

binding 8 yds. x 1 1/2"

36 C, 160 G

Lining 4 yds.

Batting 70" x 70"

TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 6.

ASSEMBLY

① Referring to block, sash, and setting square drawings and piecing diagrams, make 9 blocks, 24 sash units, and 16 setting squares.

② Note: The top row of the quilt is a sash row. To make a sash row, join four setting squares alternately with three sash units. Repeat to make four sash rows.

③ To make a block row, join four sash units alternately with three blocks. Repeat to make three block rows.

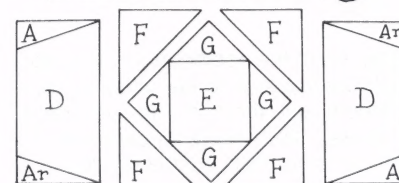
④ Join rows, alternating types.

⑤ Sew on borders, mitering corners and trimming excess to leave 1/4" seam allowances.

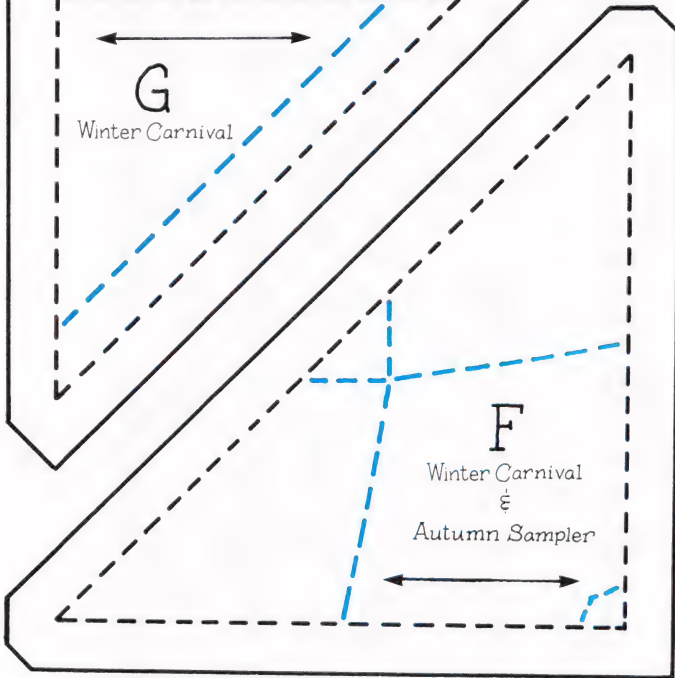
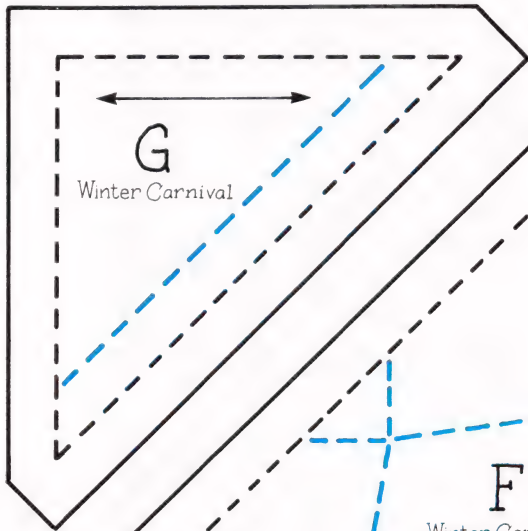
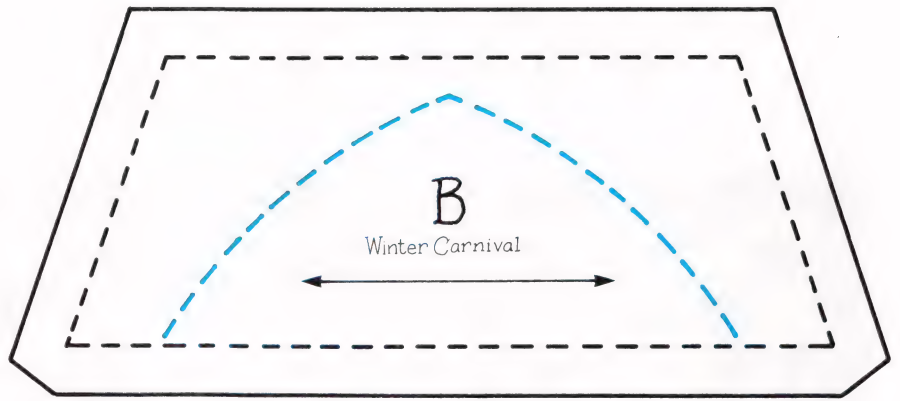
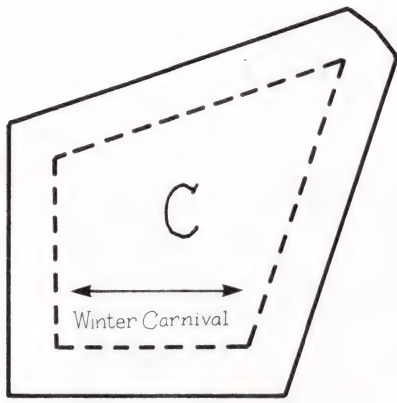
⑥ Mark quilting lines in B, D, F, and G patches. Quilt as marked. Quilt in-the-ditch around all other patches and along borders. Bind to finish.

twin-size quilt continued on page 43

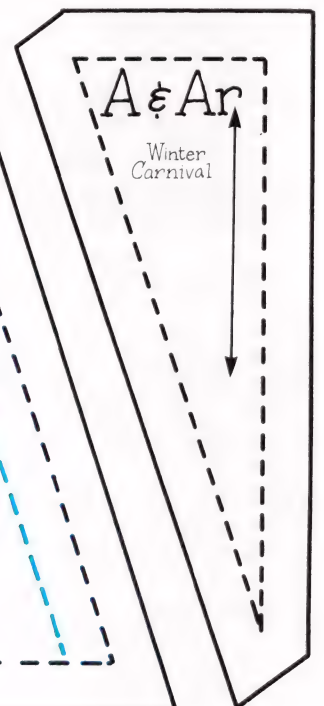
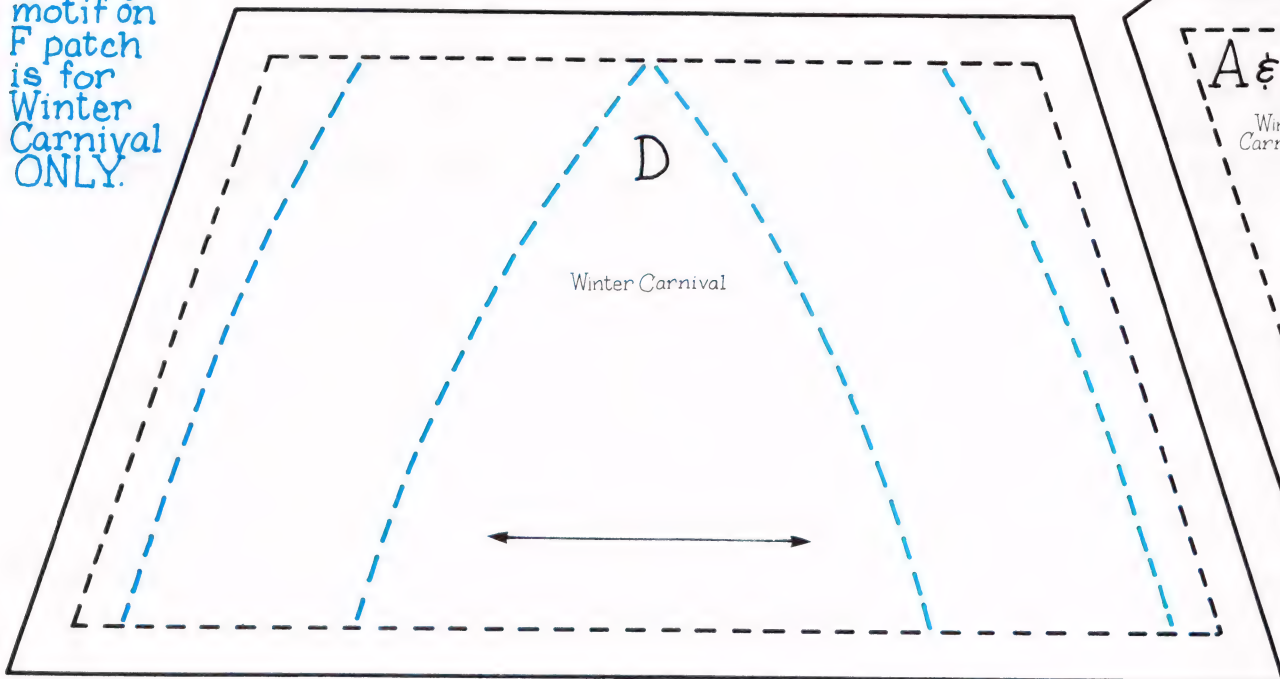
Sash Unit Piecing



Setting Square Piecing



Quilting
motif on
F patch
is for
Winter
Carnival
ONLY.



WEDGEWOOD BLUES

WITH CAMEO QUILTING



A quilt deserving of a cameo role and more! A sky blue print of drifting leaves sets off three dignified solid tones that move with quiet grace through block bouquets and border frames. Add this applique beauty to your repertoire of quilt creations and prepare to receive enthusiastic applause from your family and quilt-loving friends.

BLOCK SIZE: 18"

QUILT SIZE: 105" x 105"

Queen/King Comforter

QUILT REQUIRES:

16 Blocks

YARDAGE: (44" fabric)

Cream Print 7 $\frac{1}{8}$ yds.

4 border strips ☆ 6 $\frac{1}{2}$ " x 99 $\frac{1}{2}$ "

16 A

Lt. Blue Solid 1 $\frac{3}{4}$ yds.

8 bias strips $\frac{3}{4}$ " x 48"

64 bias strips $\frac{3}{4}$ " x 9 $\frac{1}{2}$ "

280 C

Med. Blue Solid $\frac{7}{8}$ yd.

280 C

Dk. Blue Solid 2 $\frac{3}{8}$ yds.

binding 12 $\frac{1}{4}$ yds. x 1 $\frac{1}{2}$ "

64 bias strips $\frac{3}{4}$ " x 9 $\frac{1}{2}$ "

152 C, 29 E, 24 F

Blue/Green Print 3 yds.

4 border strips ☆ 3 $\frac{1}{2}$ " x 99 $\frac{1}{2}$ "

40 D

Embroidery Floss

1 skein blue

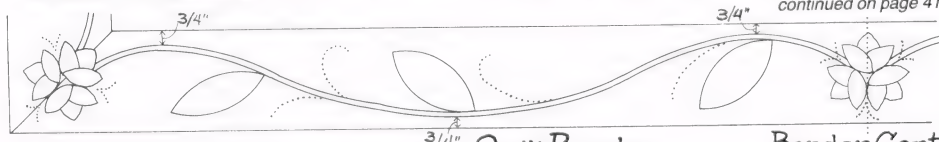
Lining 9 $\frac{1}{4}$ yds.

Batting 109" x 109"

TECHNIQUES: machine or hand
piecing, hand quilting,
hand applique,
embroidery.

☆ See the boxed copy on page 6.

$\frac{3}{4}$ " continued on page 41



$\frac{3}{4}$ " QuiltBorder

Border Center

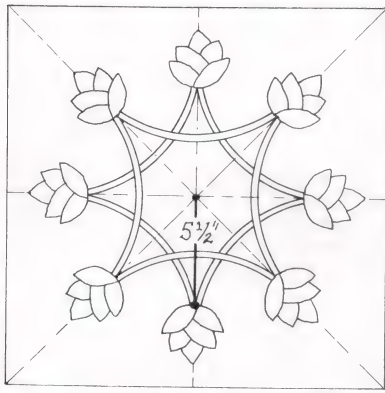


Fig. 3

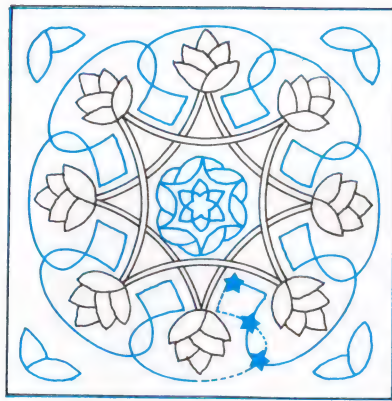


Fig. 4



Fig. 1

Add 1/4" seam allowances to A & D.

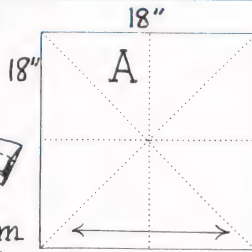
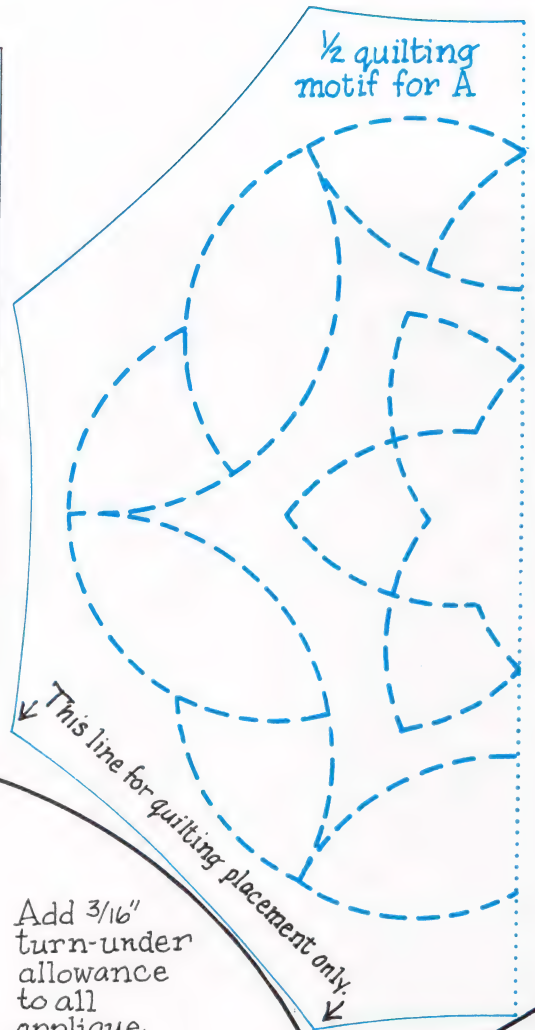
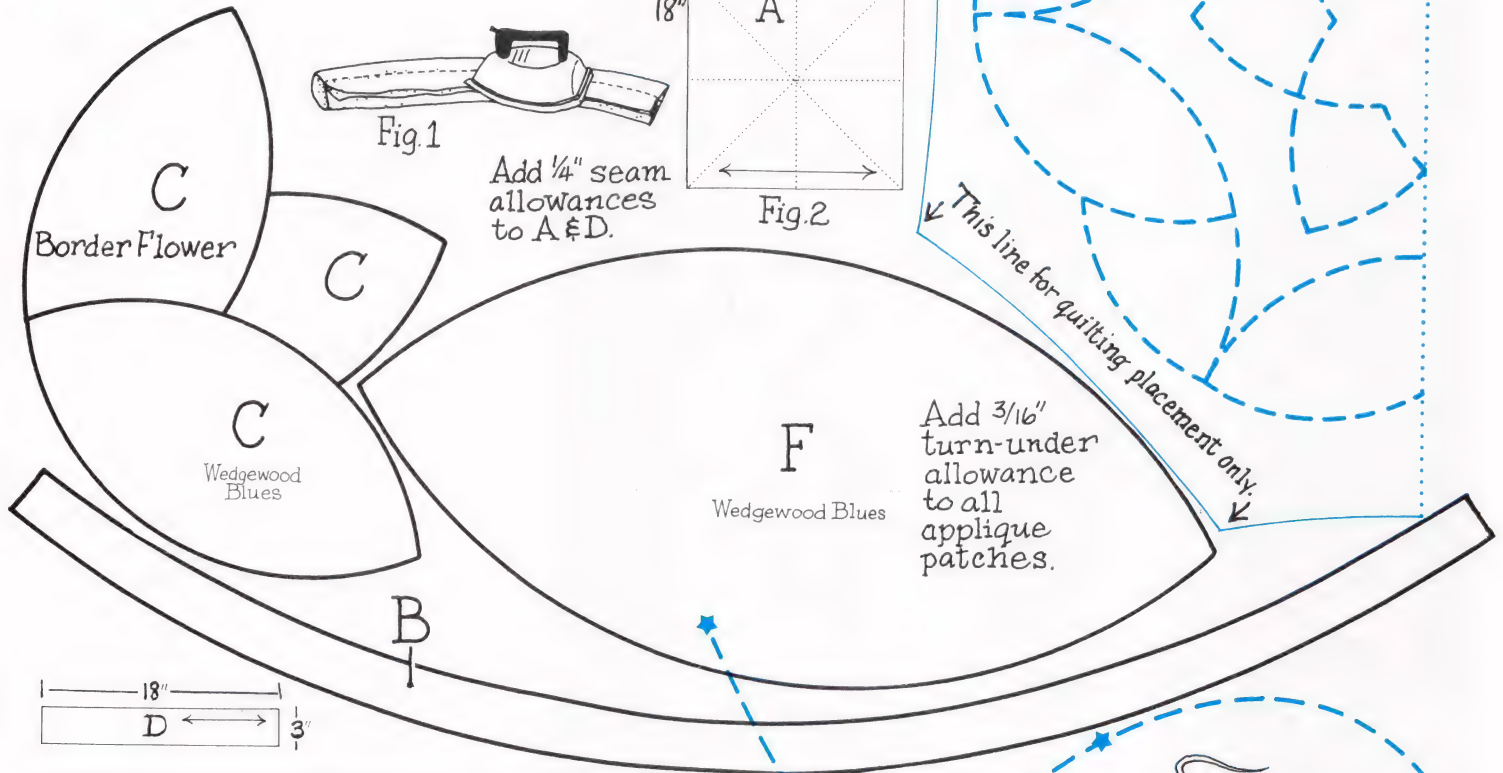


Fig. 2

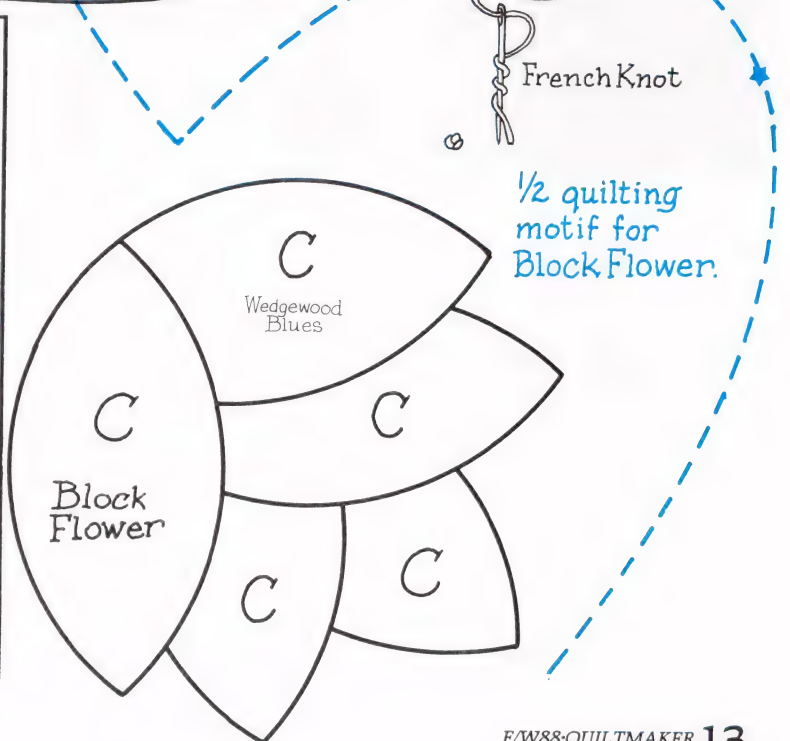
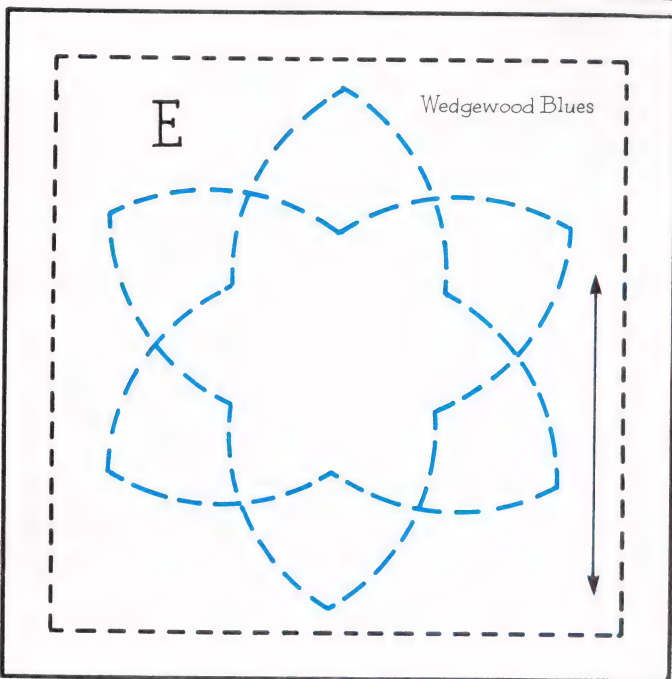
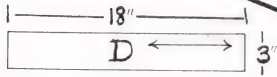
1/2 quilting motif for A



This line for quilting placement only.



Add 3/16" turn-under allowance to all applique patches.



French Knot

1/2 quilting motif for Block Flower.

ROYAL GARDEN



Reader Peggy Ginsberg of Blue Mounds, Wisconsin, wins \$50 in the Design Contest for this lovely two-block pattern. Its serene quality makes it a winning choice for a group project or a super-special first quilt.

BLOCK SIZE: 12"
QUILT SIZE: 73" x 97"
 Twin Coverlet
QUILT REQUIRES:
 18 Y Blocks, 17 Z Blocks
YARDAGE: (44" fabric)
 Cream Print 1 $\frac{5}{8}$ yds.
 136 B, 72 C
 Lt. Blue Print 1 yd.
 140 A
 Med. Blue Print $\frac{3}{4}$ yd.
 136 B
 Dk. Blue Print 1 $\frac{3}{8}$ yds.
 85 A, 144 B
 Lt. Green Print $\frac{5}{8}$ yd.
 72 A
 Teal Print 2 $\frac{7}{8}$ yds.
 2 border strips★ 4 $\frac{1}{2}$ " x 99 $\frac{1}{2}$ "
 2 border strips★ 4 $\frac{1}{2}$ " x 75 $\frac{1}{2}$ "
 72 A
 Pink Print 1 $\frac{1}{8}$ yds.
 binding 9 $\frac{3}{4}$ yds. x 1 $\frac{1}{2}$ "
 68 A
 Rose Solid 2 $\frac{5}{8}$ yds.
 2 border strips★ 3" x 91 $\frac{1}{2}$ "
 2 border strips★ 3" x 67 $\frac{1}{2}$ "
 86 A
 Lining 5 $\frac{3}{4}$ yds.
 Batting 77" x 101"
TECHNIQUES: machine or hand
 piecing, hand quilting.

★ See the boxed copy on page 6.

ASSEMBLY

① Referring to block drawings and piecing diagrams, make 18 Y blocks and 17 Z blocks.

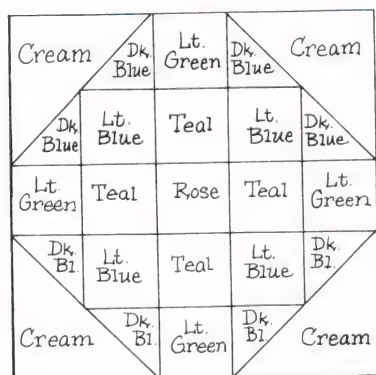
② Join three Y blocks alternately with two Z blocks to make a row. Make four rows of this type. Join three Z blocks alternately with two Y blocks. Make three rows of this type. Join rows, alternating types.

③ Matching centers, sew a short rose border strip to a short teal border strip. Sew to top of quilt with the rose strip touching the quilt, again matching centers. Repeat for bottom of quilt. Sew a long rose border strip to a long teal border strip. Sew to side of quilt with the rose strip touching the quilt. Repeat for other side. Miter corners, trimming excess from seam allowances.

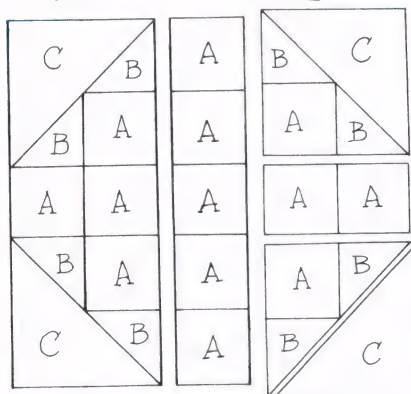
④ Quilt in-the-ditch around all patches. Quilt borders as desired.

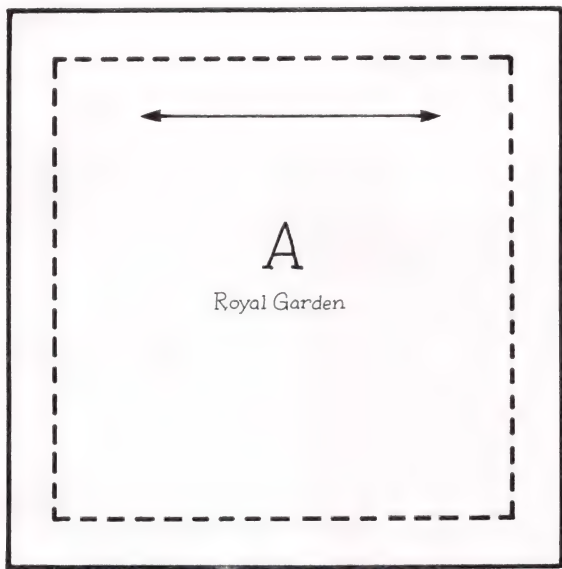
⑤ Bind to finish.

Block Y

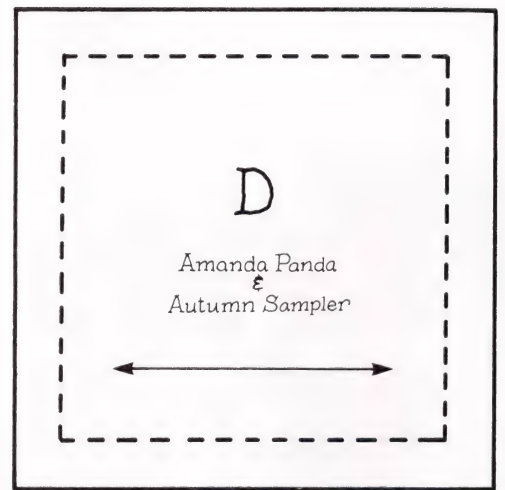


Block Y Piecing

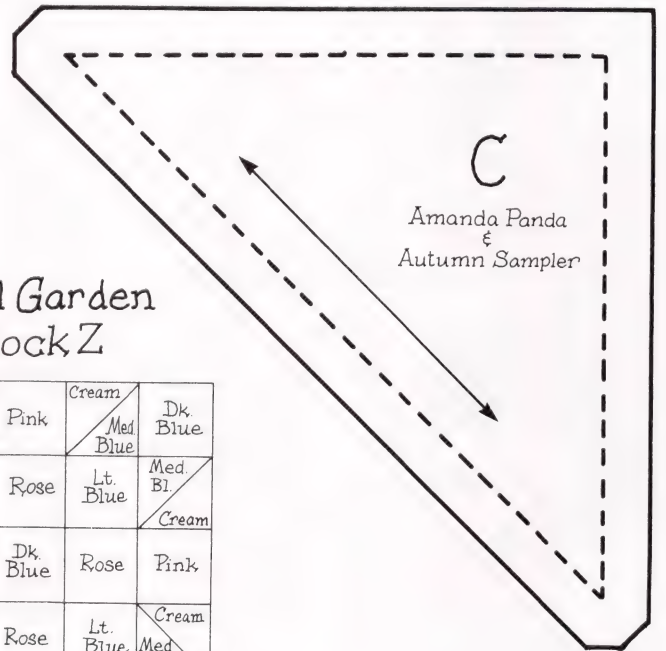
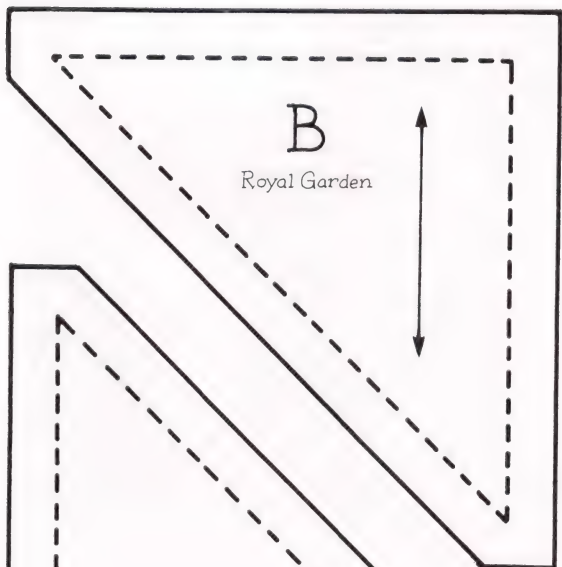




Other patterns
for
Amanda Panda
are on
page 17.

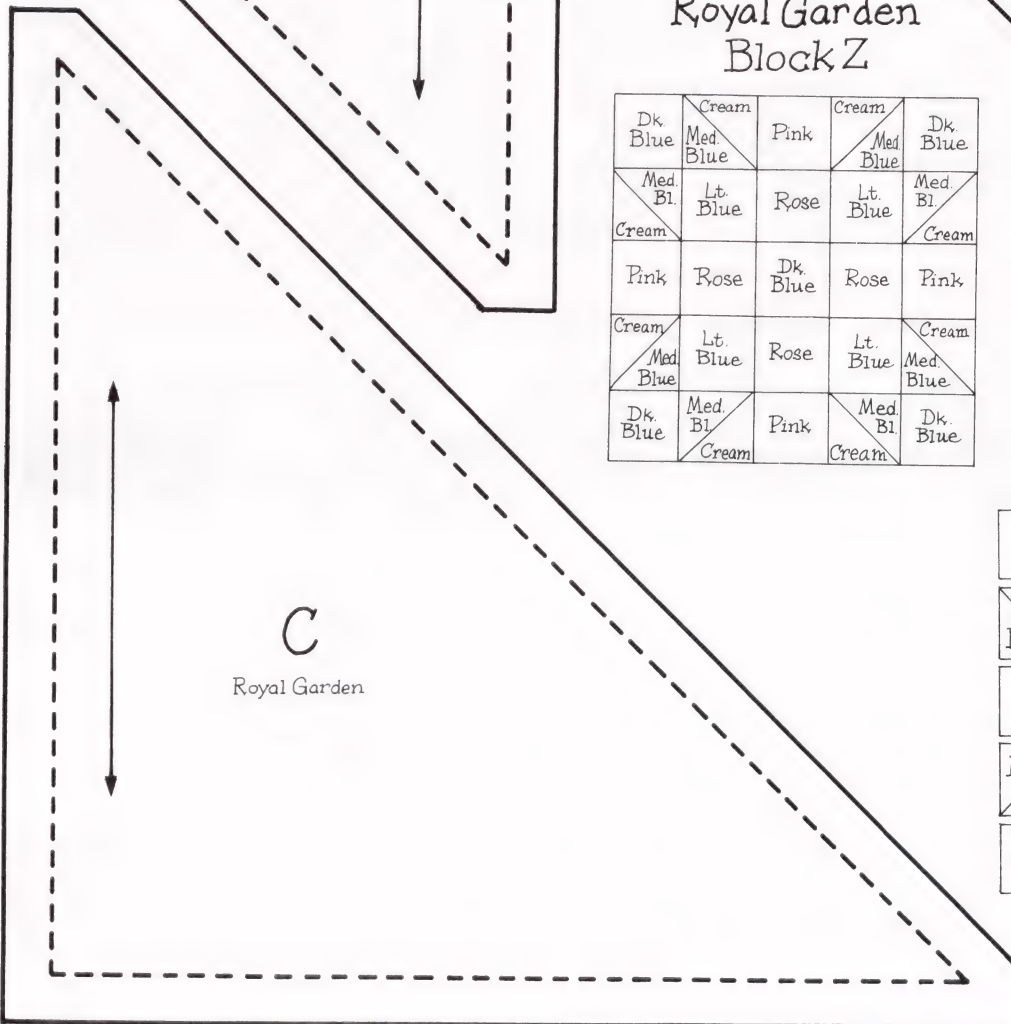


Align arrows
with lengthwise
or
crosswise
grain of fabric.



Royal Garden Block Z

Dk. Blue	Cream	Pink	Cream	Dk. Blue
Med. Blue	Med. Blue		Med. Blue	
Med. Bl.	Lt. Blue	Rose	Lt. Blue	Med. Bl.
Cream				Cream
Pink	Rose	Dk. Blue	Rose	Pink
Cream	Lt. Blue	Rose	Lt. Blue	Cream
Med. Blue	Med. Bl.		Med. Blue	
Dk. Blue	Med. Bl.	Pink	Med. Bl.	Dk. Blue
	Cream		Cream	



Royal Garden Block Z Piecing

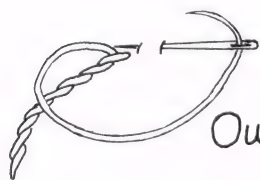
A	B	A	B	A
B	A	A	A	B
A	A	A	A	A
B	A	A	A	B
A	B	A	B	A

AMANDA PANDA

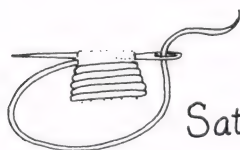
WITH BLOSSOM QUILTING



A party of pandas—nine nifty bears in a bower of blossoms and bows—makes a truly special gift for a favored child. Then double the pleasure for both of you by adding one extra bear framed with hearts and calico sashes for the nursery wall.



Outline Stitch



Satin Stitch

BLOCK SIZE: 8"

QUILT SIZE: 44" x 44"

Nap/Crib Quilt

YARDAGE: (44" fabric)

White ½ yd.

48 B, 9 I, 9 M

Lt. Pink Solid ¾ yd.

9 A, 48 B

Med. Pink Solid ¼ yd.

13 O, 12 Q

Dk. Pink Solid 1⅜ yds.

4 border strips★ 2½" x 46½"

9 E, 9 Er, 9 F, 9 Fr, 9 K, 4 Q

Yellow Solid ⅛ yd.

13 P

Blue Print Scraps . . . 1⅛ yds.

96 B, 48 C, 64 D

Dk. Blue Solid ¾ yd.

binding 5½ yds. x 1½"

9 G, 9 Gr, 18 H, 9 J, 9 Jr, 9 L,

9 Lr, 9 N, 9 Nr

Green Print ½ yd.

96 B

Embroidery Floss

1 skein black, 1 skein white

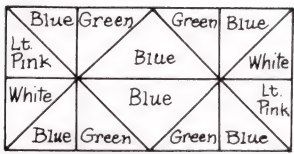
Lining 2¾ yds.

Batting 48" x 48"

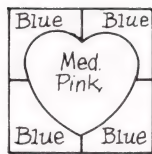
TECHNIQUES: machine or hand piecing, hand quilting, hand applique, embroidery.

★ See the boxed copy on page 6.

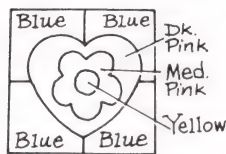
continued on page 42



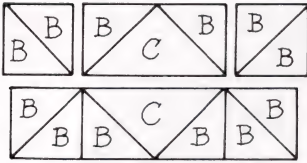
Unit 1



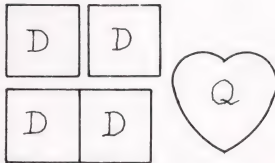
Unit 2



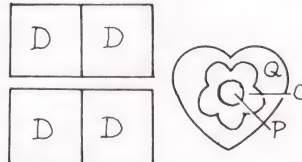
Unit 3



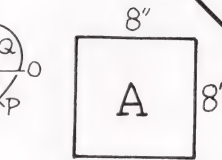
Unit 1 Piecing



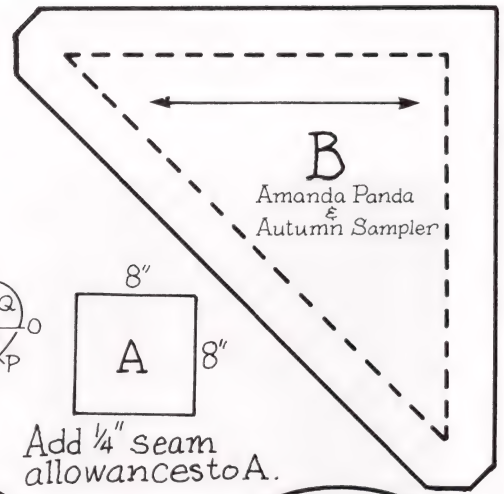
Unit 2 Piecing



Unit 3 Piecing

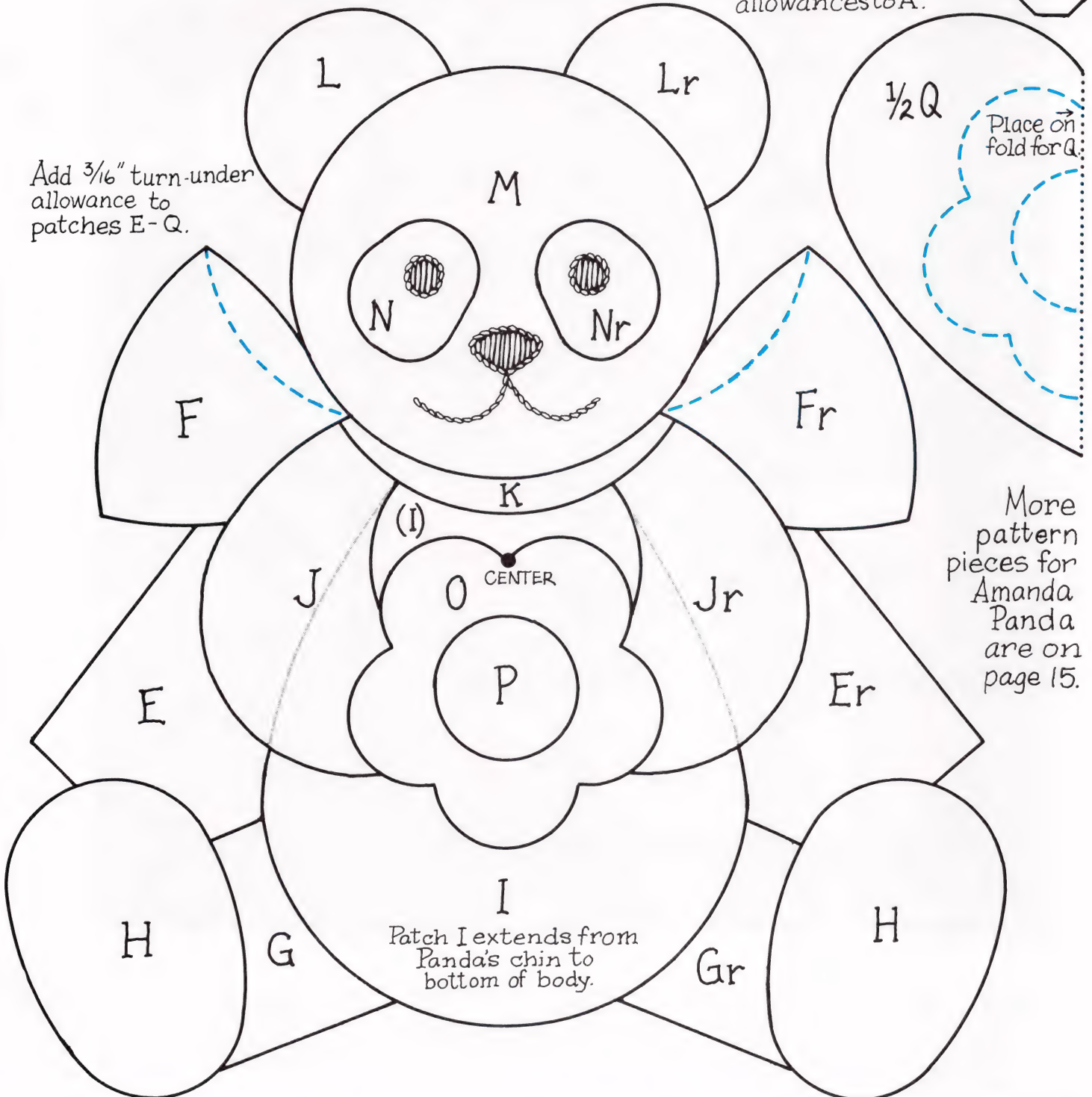


Add 1/4" seam allowance to A.



Amanda Panda
&
Autumn Sampler

Add 3/16" turn-under allowance to patches E-Q.



1/2 Q

Place on fold for Q.

More pattern pieces for Amanda Panda are on page 15.

AUTUMN SAMPLER



A cornucopia of autumn delights with a traditional air—this sampler features 10 original blocks, each in two richly varied colorations pictured side by side in the quilt illustration to point out the contrast. A pattern destined for many uses: Invite a group of friends to draw block names and exchange blocks for beautifully balanced friendship quilts. Make yourself a sampler in colors to fit a special room. Select one block perfectly suited to you and make its variations for a two-block quilt distinctly your own. Make a wall panel of three, four, six, or nine blocks to fit beside a door or above a bed, sofa, or fireplace. Or, best of all, make the Autumn Sampler as pictured above in the ensemble of colors and fabrics selected especially by the artist.

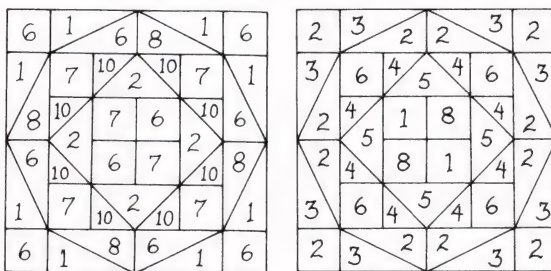
BLOCK SIZE: 12"
QUILT SIZE: 76½" x 93"
 Double Coverlet
YARDAGE: (44" fabric)

1. **Cream Print** 1½ yds.
 20 A, 32 B, 18 C, 6 D, 4 E, 24 F, 8 H, 12 I, 16 Ir
2. **Yellow Solid** ¾ yd.
 4 A, 28 B, 20 C, 10 D, 4 F, 4 H, 12 I, 12 Ir
3. **Gold Dot** ⅝ yd.
 12 A, 16 B, 10 C, 10 D, 4 G, 4 I, 4 Ir
4. **Med. Green Print** ... ¾ yd.
 40 B, 4 C, 6 I, 6 Ir
5. **Dk. Green Print** ½ yd.
 28 B, 8 C, 6 G, 10 I, 10 Ir
6. **Red Print** ⅝ yd.
 6 A, 28 B, 18 C, 14 D, 4 G, 4 Hr, 8 I
7. **Red/Brown Print** ... ½ yd.
 6 A, 28 B, 10 C, 16 D, 8 F, 4 H, 4 Ir
8. **Lt. Brown Print** ... 2¾ yds.
 2 border strips★ 4½" x 95½"
 2 border strips★ 4½" x 79"
 16 A, 24 B, 12 C, 16 D, 4 E, 12 F, 4 Hr, 12 I, 12 Ir
9. **Med. Brown Print** . . . 2⅝ yds.
 2 border strips★ 3" x 87½"
 2 border strips★ 3" x 71"
 3 sashes★ 3" x 82½"
 16 sashes☆ 3" x 14½"
 8 A, 8 B, 2 G
10. **Dk. Brown Print** . . . 2⅝ yds.
 binding 9⅝ yds. x 1½"
 8 B, 4 C, 80 J

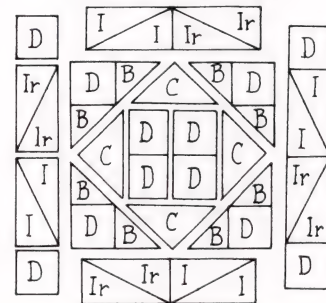
Lining 5⅝ yds.
Batting 80½" x 97"
TECHNIQUES: machine or hand piecing, hand quilting.

Block diagrams with color numbers.

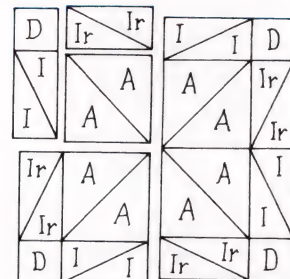
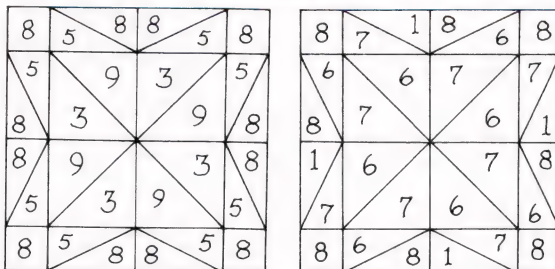
Prairie Gold



Block piecing with patch letters.



Bounty



1"

More block diagrams are on page 20.

Add ¼" seam allowances to J.

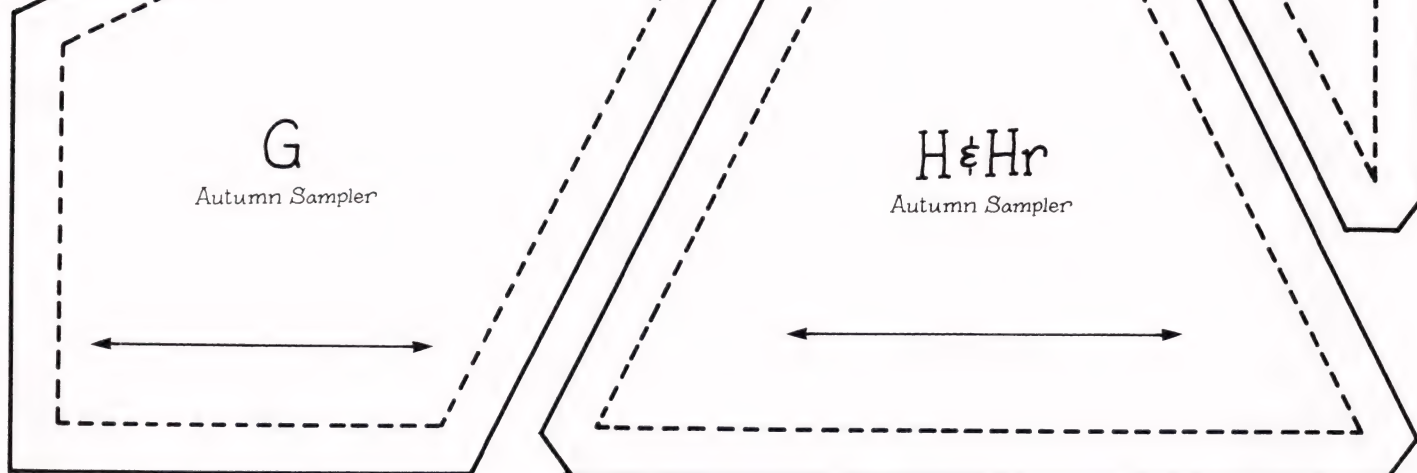
Patch A is on page 36.

Patch B is on page 17.

Patches C & D are on page 15.

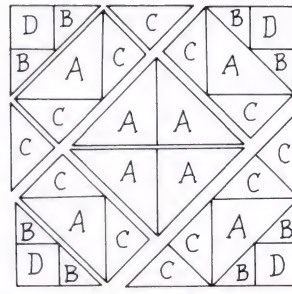
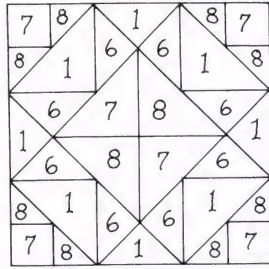
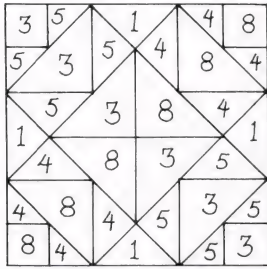
Patches E & F are on page 11.

Numbers on block diagrams refer to colors listed above.

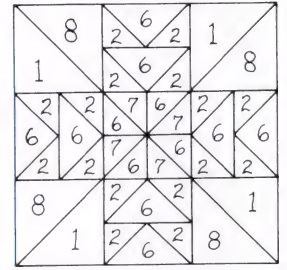


★/☆ See the boxed copy on page 6.
 continued on page 43

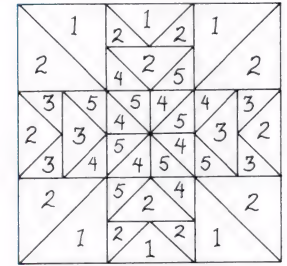
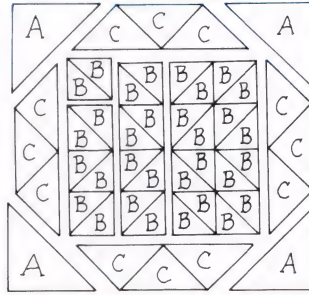
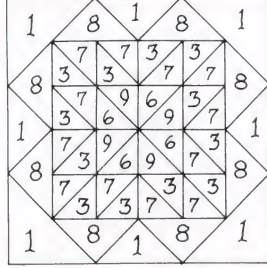
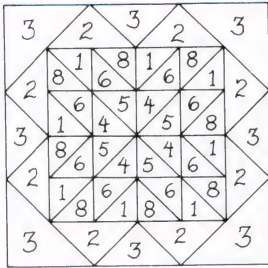
Homecoming



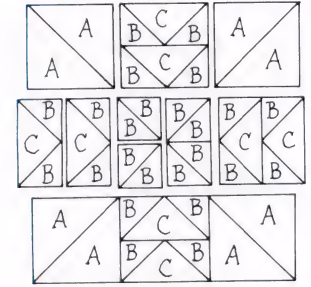
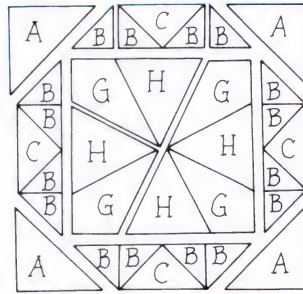
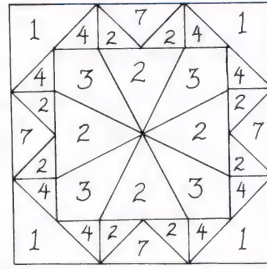
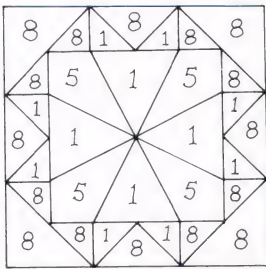
Indian Paintbrush



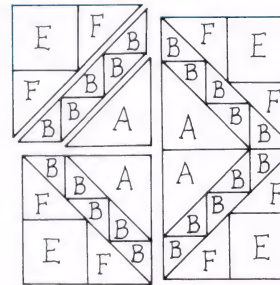
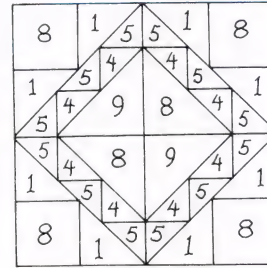
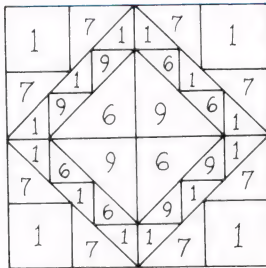
Topaz



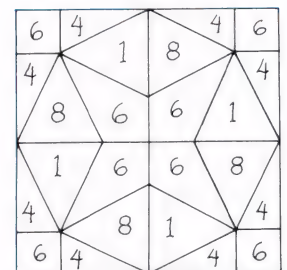
Zephyr Lily



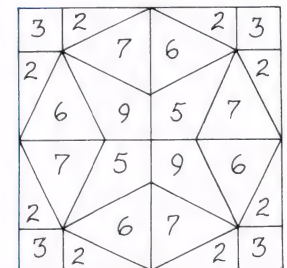
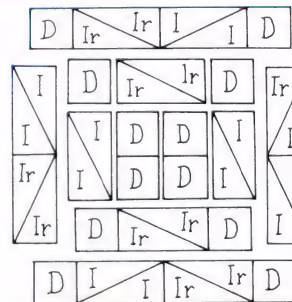
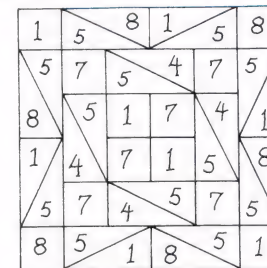
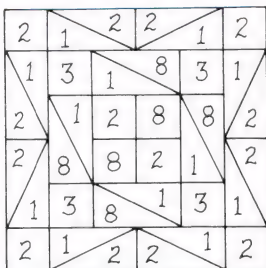
Harvest



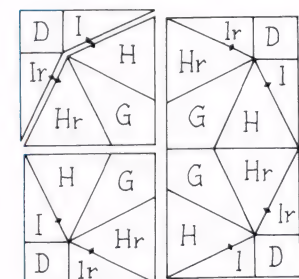
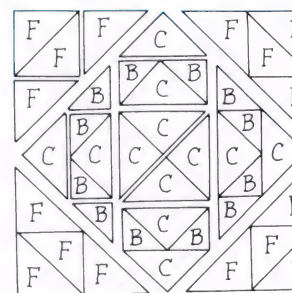
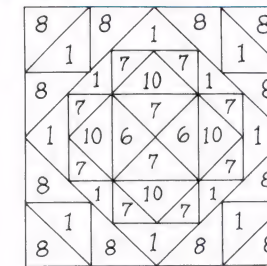
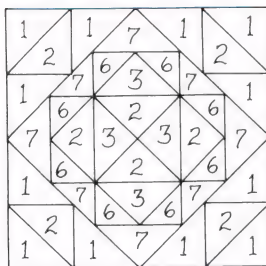
Hayride



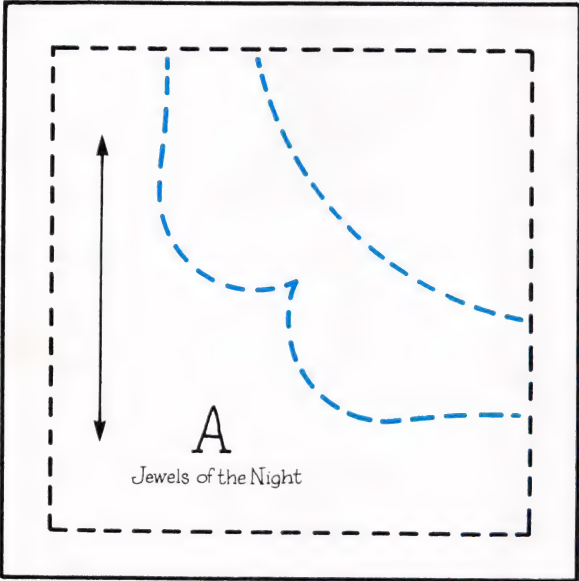
Indian Corn



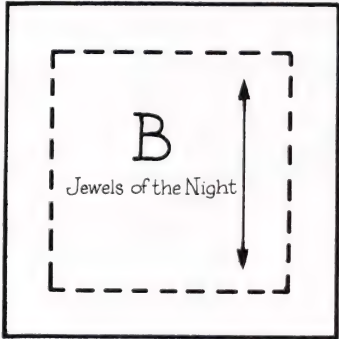
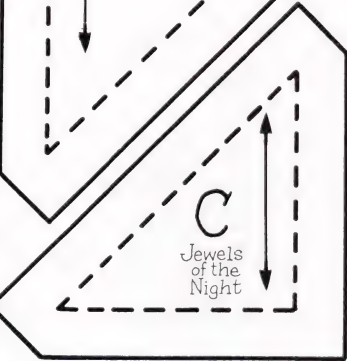
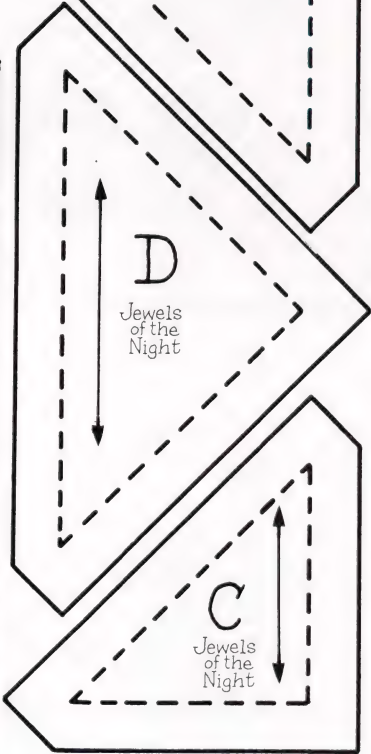
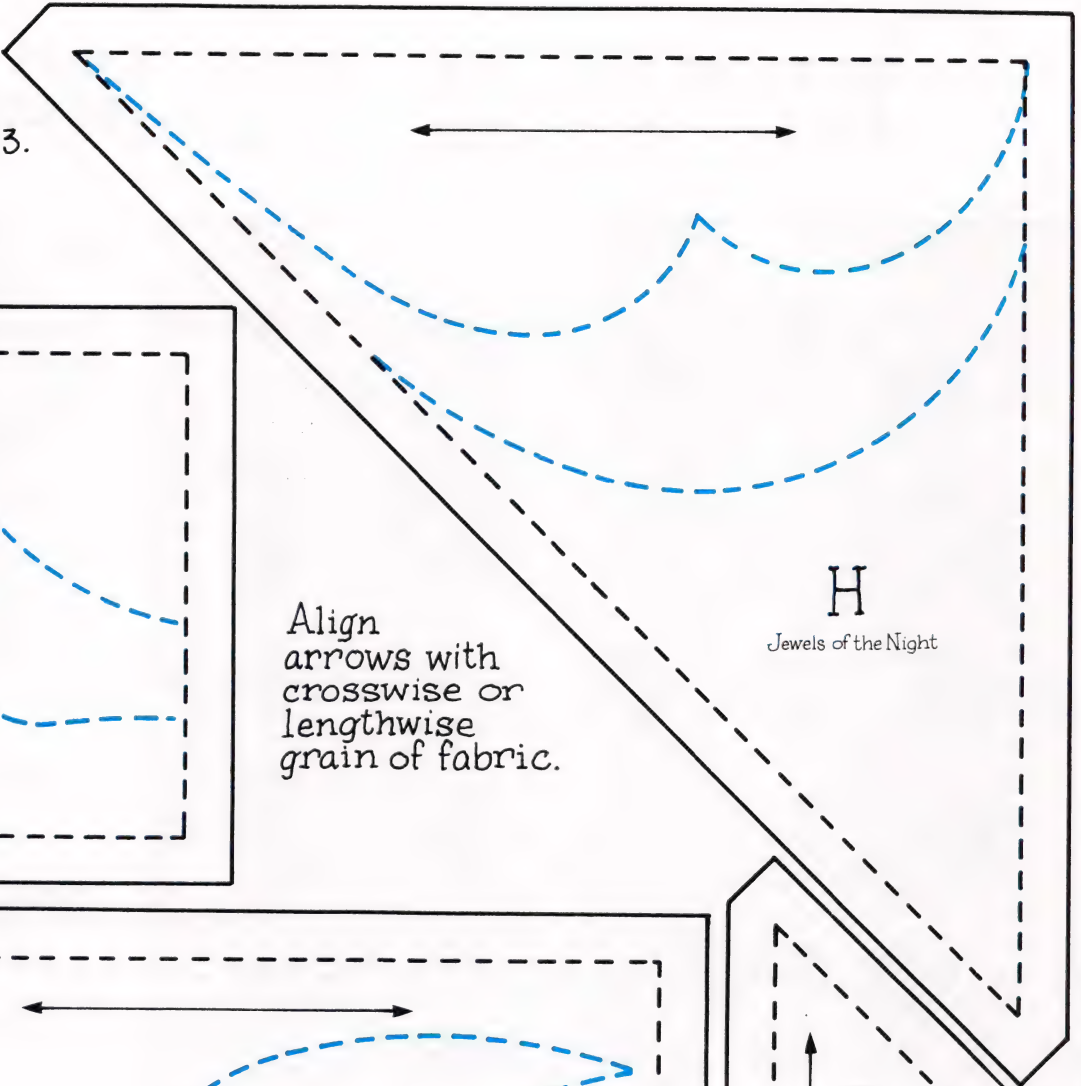
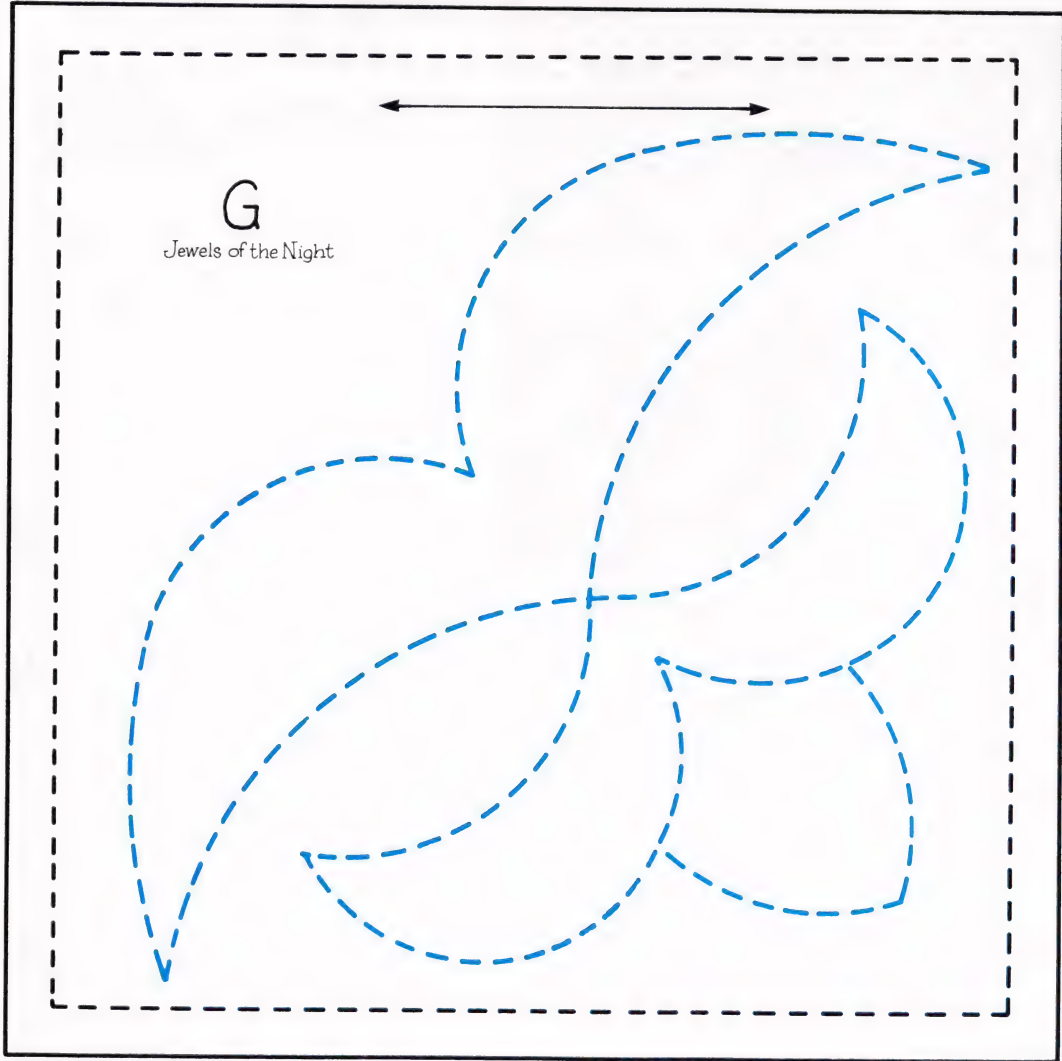
Amber Waves



More patterns for
Jewels of the Night
are on pages 22 & 23.



Align
arrows with
crosswise or
lengthwise
grain of fabric.



JEWELS OF THE NIGHT

WITH RADIANCE QUILTING



A symmetrical arrangement highlights traditional Rising Stars of varying magnitude in a muted, mid-autumn sky.



BLOCK SIZE: 10"

QUILT SIZE: 48 1/4" x 48 1/4"

Wall Quilt

YARDAGE: (44" fabric)

Cream Print 1 1/4 yds.

72 E, 8 H, 8 L

Tan/Plum Print ★ 5/8 yd.

8 J

Tan Print 3/4 yd.

36 A, 36 F

Lt. Blue Solid 1/4 yd.

36 B, 36 D

Plum Solid 1/8 yd.

9 A

Plum Print 3/8 yd.

4 G, 4 I

Maroon Solid 7/8 yd.

binding 5 3/4 yds. x 1 1/2"

72 C, 8 K

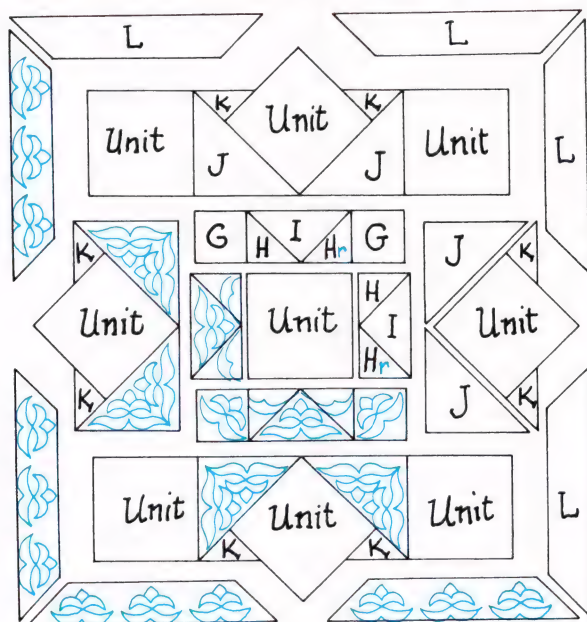
Lining 3 yds.

Batting 52" x 52"

TECHNIQUES: machine or hand piecing, hand quilting.

★ 1 yd. tan/plum print is needed to position motifs as shown in quilt and in Fig 1.

continued on page 45



Quilt Assembly &
Quilting Placement
Hr refers to quilting
motif reversal only.

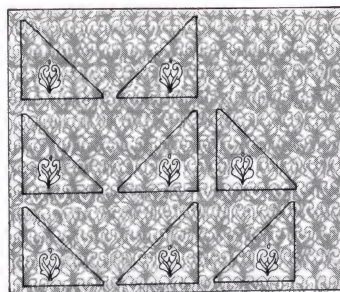
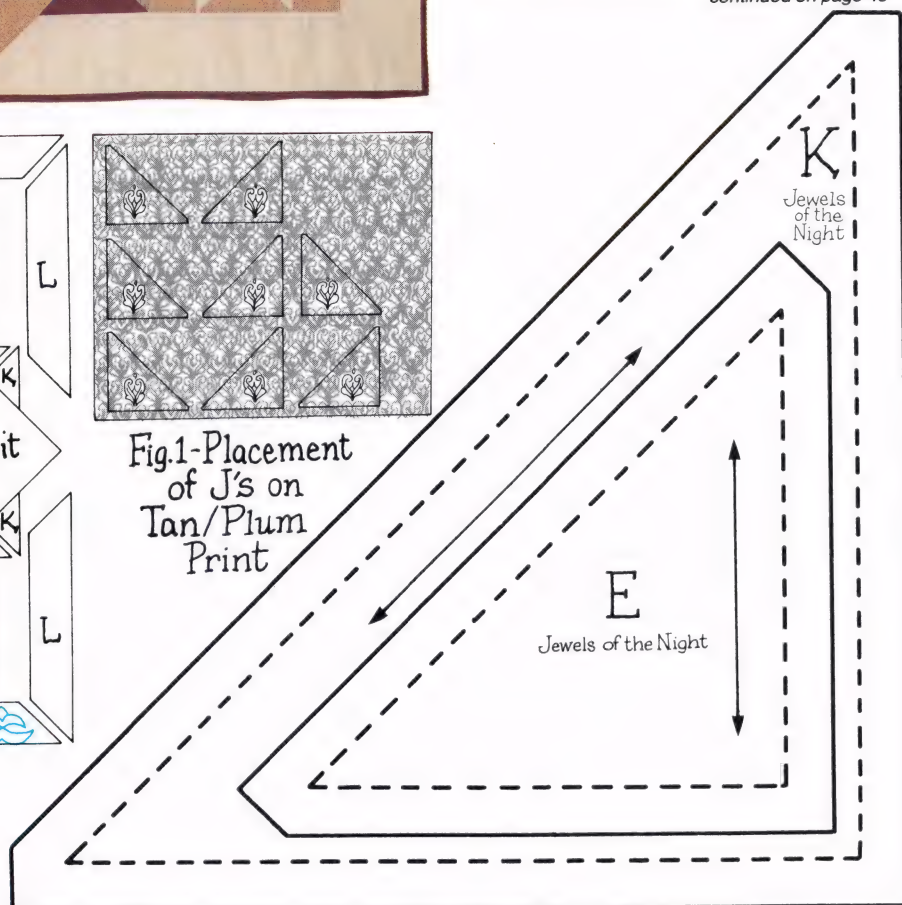


Fig.1-Placement
of J's on
Tan/Plum
Print



↑ Place seam line on fold for J, as ↑ shown in drawings.

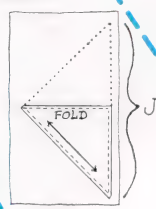
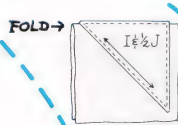


Fig. 2

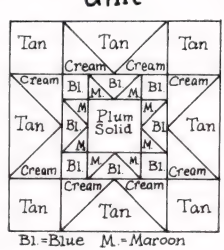
I & 1/2 J
Jewels of the Night

F

Jewels of the Night

More patterns for Jewels of the Night are on pages 21 & 22.

Unit



1/2 L

Jewels of the Night

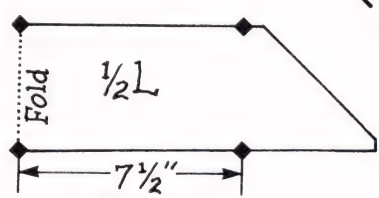
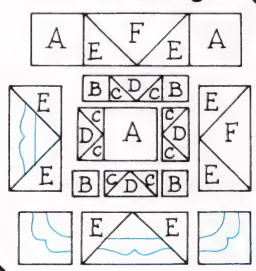


Fig. 3

Unit Piecing



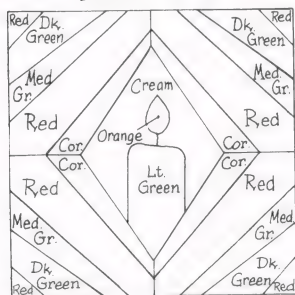
Quilting Placement

HOLIDAY LIGHTS

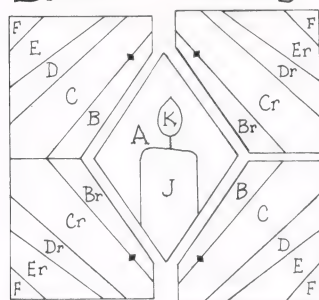


Light up your holiday season with this festive original design, the second in our series of Christmas wall quilts. Heighten your pleasure by adding your own touch of artistry to the candle variations to make it uniquely your own. Note its sister design on page 26.

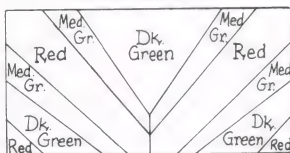
Block Y



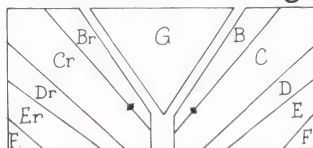
Block Y Piecing



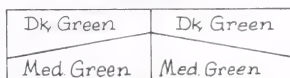
Block Z



Block Z Piecing



Unit



Unit Piecing



BLOCK SIZE: 12"

QUILT SIZE: 44" x 44"

Wall Quilt

YARDAGE: (44" fabric)

Cream Solid 1/2 yd.

7 A

Coral Solid 1/2 yd.

14 B, 14 Br

Red Print 1 1/4 yds.

binding 5 3/8 yds. x 1 1/2"

18 C, 18 Cr, 36 F

Orange Solid Scraps

4 K, 3 Kr

Lt. Green Solid 1/8 yd.

4 J, 3 Jr

Med. Green Print 1 yd.

4 B, 4 Br, 18 D, 18 Dr, 12 H,

12 Hr

Dk. Green Print 1 yd.

18 E, 18 Er, 4 G, 12 H, 12 Hr, 4 I

Embroidery Floss

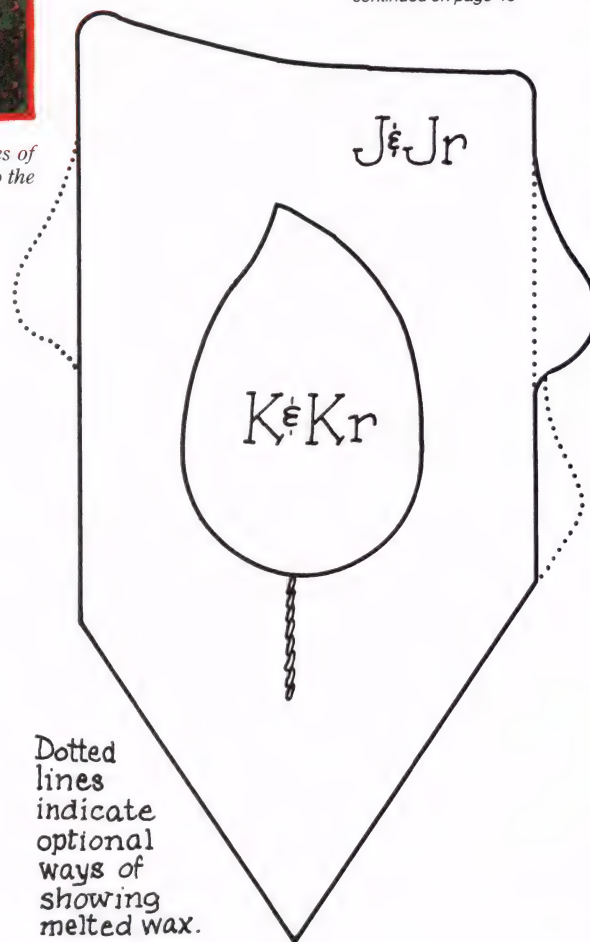
1 skein black

Lining 2 3/4 yds.

Batting 48" x 48"

TECHNIQUES: machine or hand piecing, hand quilting, hand applique, embroidery.

continued on page 46



Dotted lines indicate optional ways of showing melted wax.



Outline Stitch

H & Hr

Holiday Lights
&
Carnation

E & Er

Holiday Lights
&
Carnation

More
patterns
for Holiday Lights
and Carnation are on
pages 24 and 27.

Align
arrows
with lengthwise
or crosswise grain
of fabric.

I

Holiday Lights
&
Carnation

F

Holiday Lights
&
Carnation

D & Dr

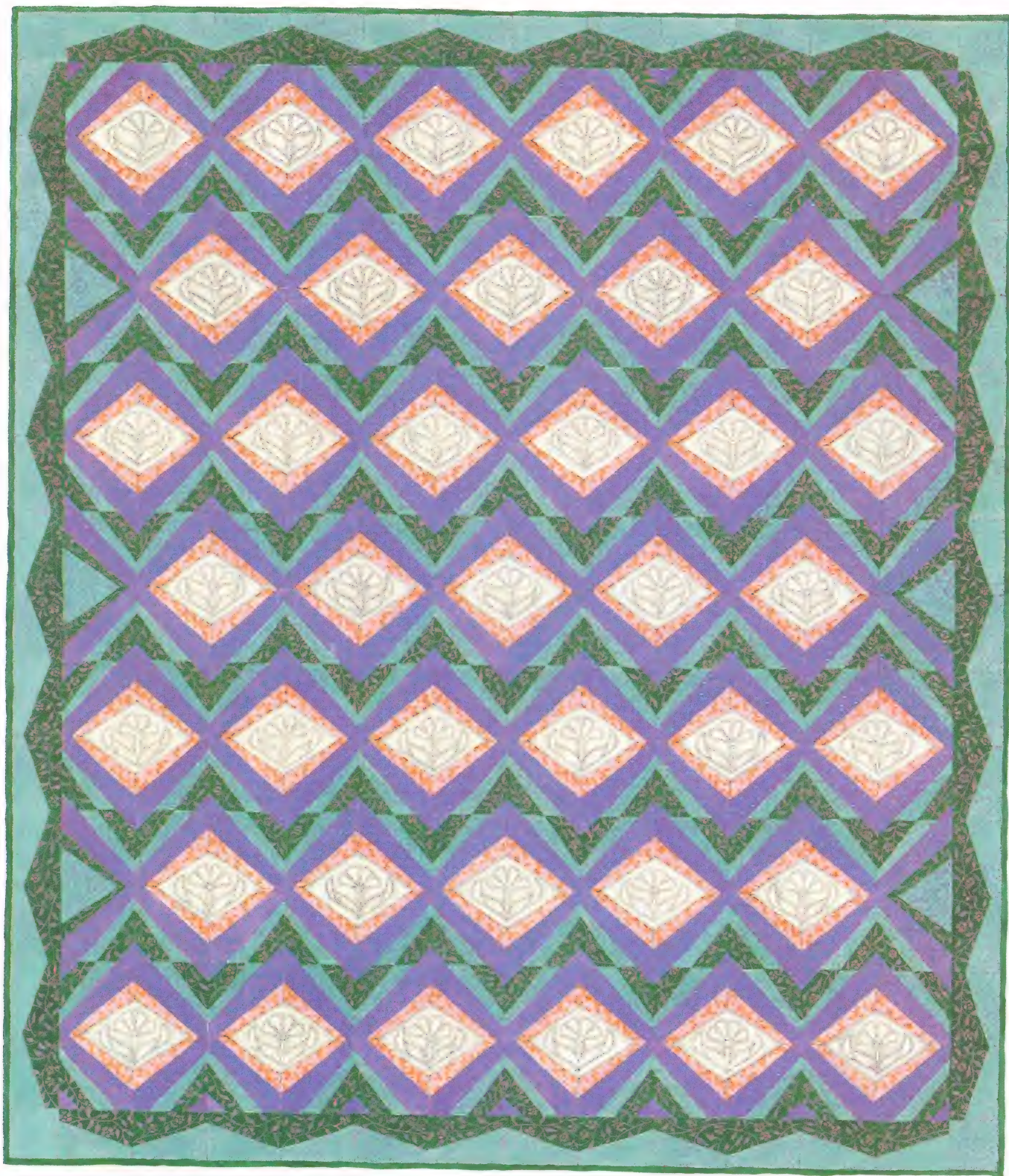
Holiday Lights
&
Carnation

C & Cr

Holiday Lights
&
Carnation

CARNATION

WITH LADY DIANTHUS QUILTING



A creative turn of the Holiday Lights block on page 24 led to Carnation. This remarkably versatile design features a graceful quilting motif that lends itself with elegance to the trapunto techniques described on page 8. If you've longed for a quilt of your own that emulates precious antique quilts set apart by the artistry of their stuffed quilting, this pattern along with the special feature on trapunto makes it possible. For another exciting version of the Lady Dianthus motif, see Pattern Patter's Carnation Variation block on page 5.

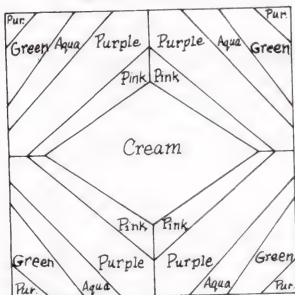
BLOCK SIZE: 12"
QUILT SIZE: 80" x 92"
 Double Coverlet
YARDAGE: (44" fabric)
Cream Solid 1 3/8 yds.
 39 A
Pink Print 1 1/2 yds.
 78 B, 78 Br
Purple Print 3 3/4 yds.
 84 C, 84 Cr, 168 F

Aqua Print 2 1/2 yds.
 84 D, 84 Dr, 6 G, 26 H, 26 Hr, 4 I
Green Print 2 3/4 yds.
 binding 10 1/8 yds. x 1 1/2", 6 B,
 6 Br, 84 E, 84 Er, 26 H, 26 Hr
Lining 5 1/2 yds.
Batting 84" x 96"
TECHNIQUES: machine or hand
 piecing, hand quilting.

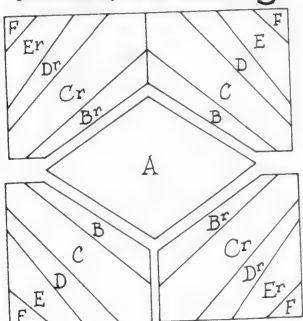
Align arrows with
 lengthwise or crosswise
 grain of fabric.

continued on page 46

Block Y

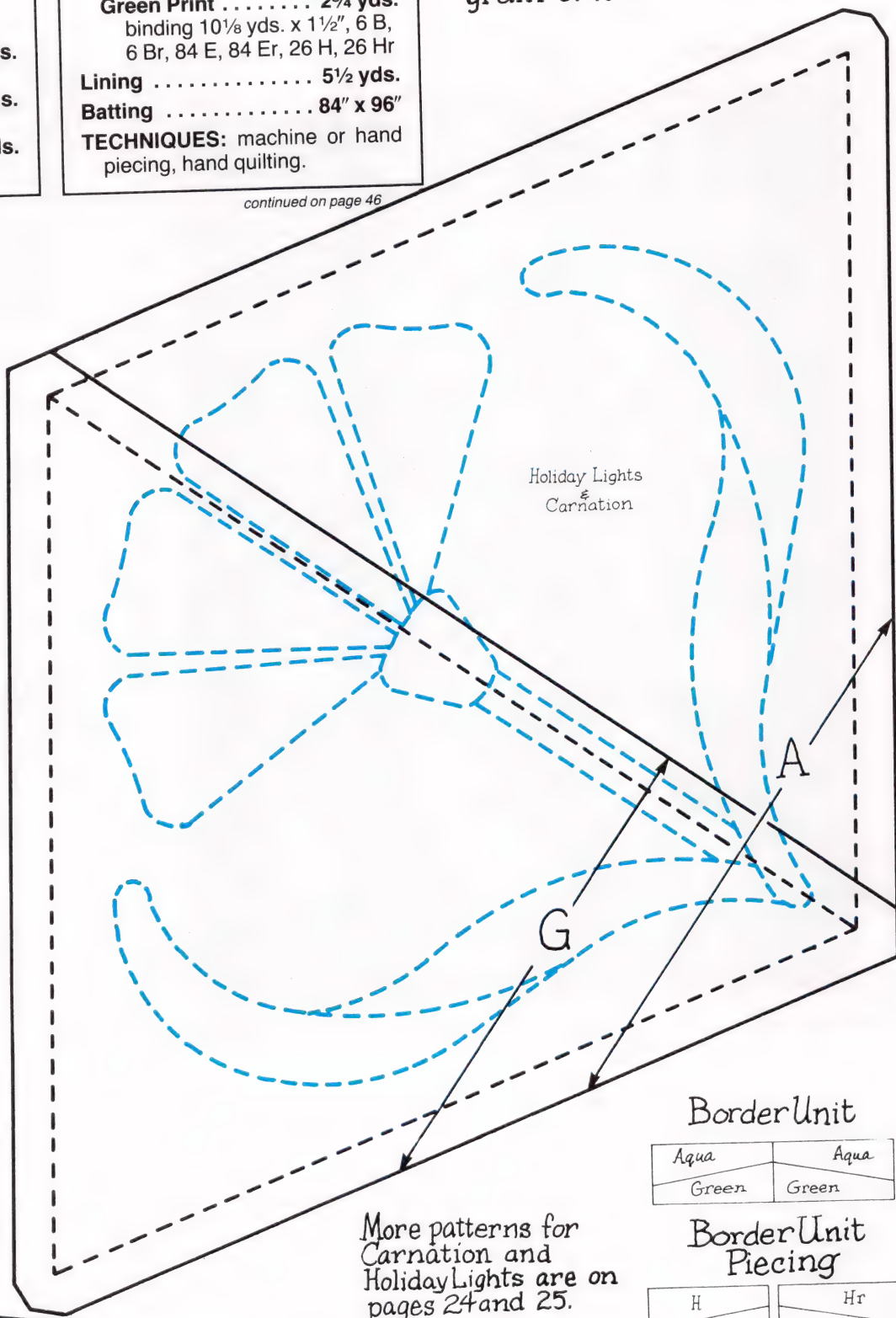
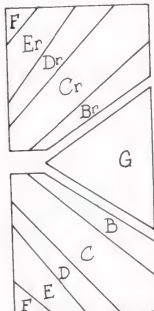
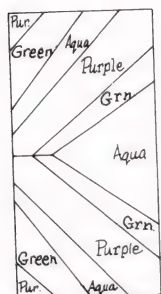


Block Y Piecing



Block Z

Block Z Piecing



More patterns for
 Carnation and
 Holiday Lights are on
 pages 24 and 25.

Border Unit

Aqua	Aqua
Green	Green

Border Unit Piecing

H	Hr
H	Hr

B&Br

Holiday Lights
 &
 Carnation

STAR SHADOWS



A reversed shadow hovers in the wake of each star in this original constellation quilt. The pattern is designated a two-spooler, but assembly-line techniques will help bring the units and blocks together in a twinkling.

BLOCK SIZE: 16"

QUILT SIZE: 79 $\frac{1}{8}$ " x 101 $\frac{3}{4}$ "

Twin/Double Coverlet

QUILT REQUIRES:

18 Blocks

YARDAGE: (44" fabric)

Cream Print 3 yds.

2 border strips★ 4 $\frac{1}{4}$ " x 104 $\frac{1}{4}$ "

2 border strips★ 4 $\frac{1}{4}$ " x 81 $\frac{5}{8}$ "

82 B

Tan Print $\frac{1}{2}$ yd.

82 C

Red Print 2 $\frac{7}{8}$ yds.

2 border strips★ 2 $\frac{3}{8}$ " x 96 $\frac{3}{4}$ "

2 border strips★ 2 $\frac{3}{8}$ " x 74 $\frac{1}{8}$ "

82 B, 96 C

Maroon Print 2 $\frac{1}{8}$ yds.

binding 10 $\frac{5}{8}$ yds. x 1 $\frac{1}{2}$ "

178 C, 28 E

Blue Print Scraps ... 3 $\frac{3}{8}$ yds.

82 A, 192 D

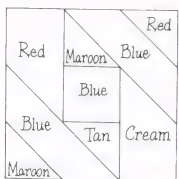
Lining 6 yds.

Batting 83" x 106"

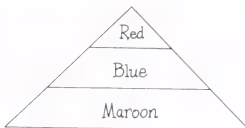
TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 6.

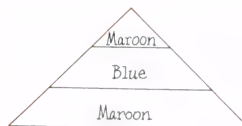
Instructions begin on page 46.



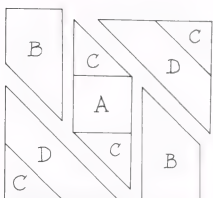
Unit 1



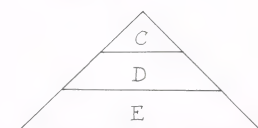
Unit 2



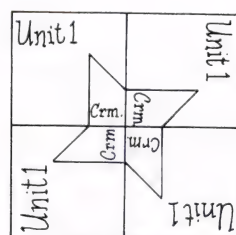
Unit 3



Unit 1 Piecing

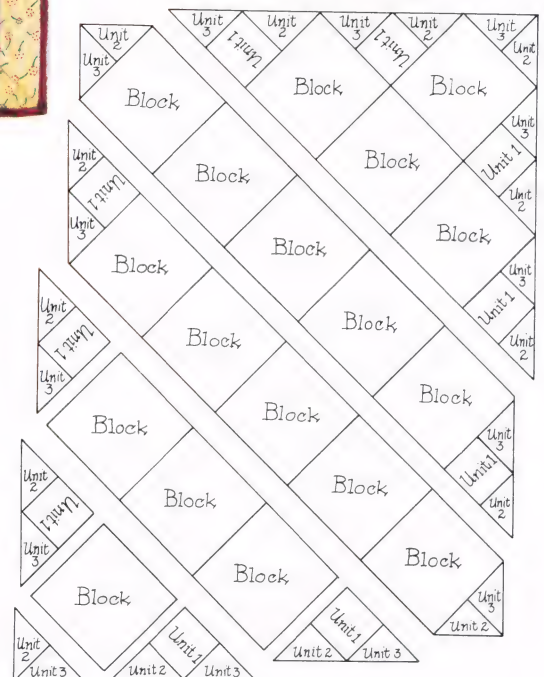


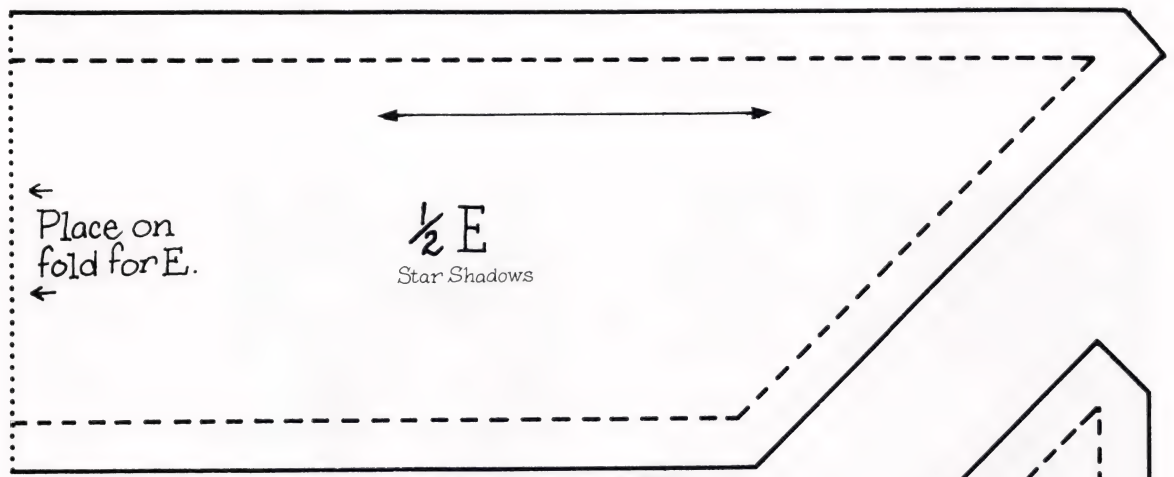
Units 2 & 3 Piecing



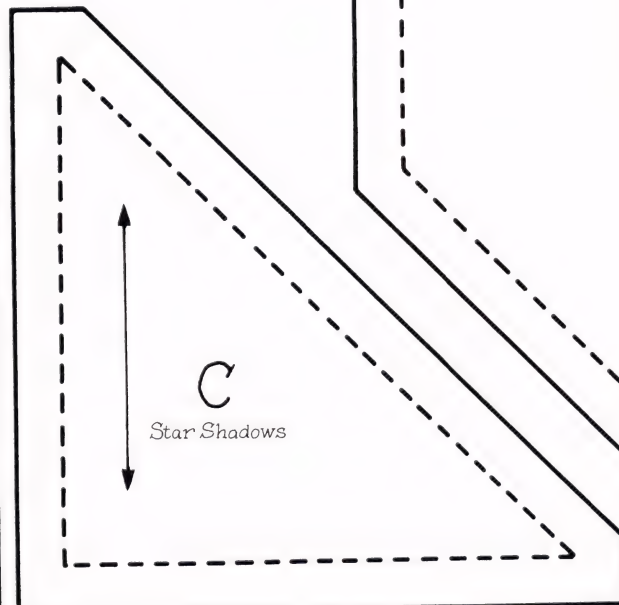
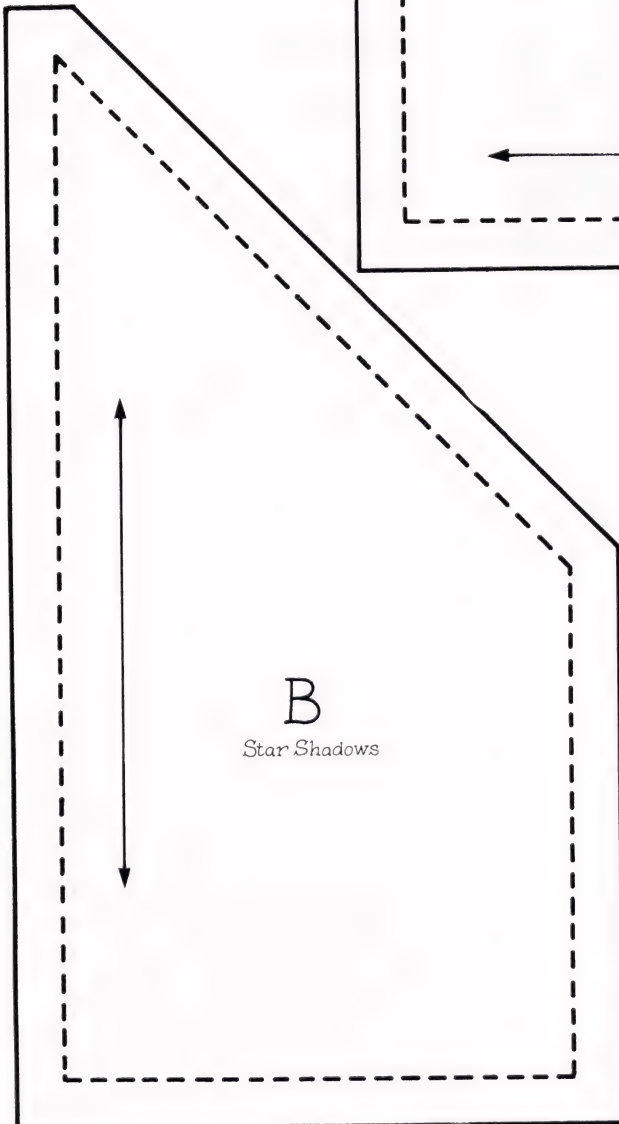
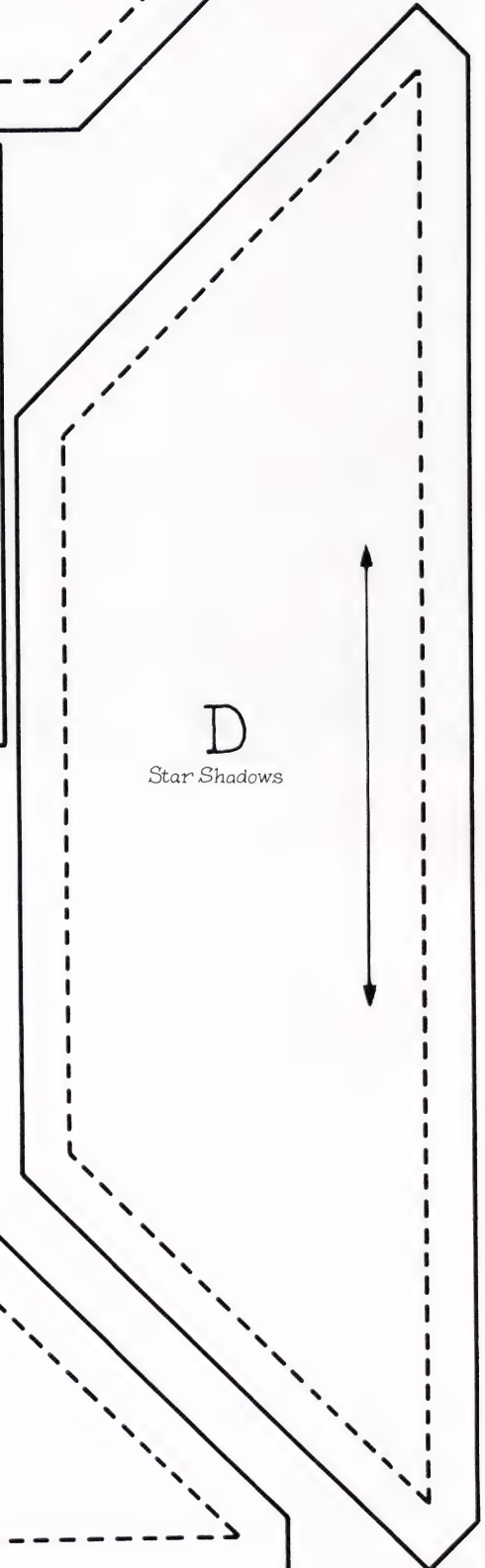
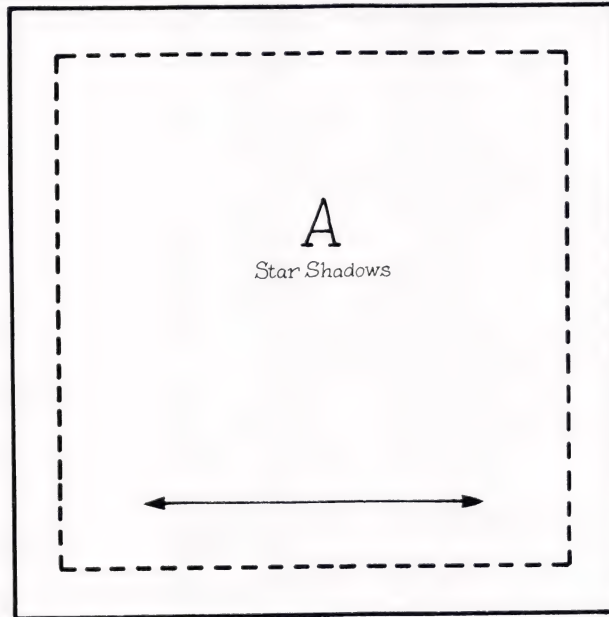
Block

Quilt Assembly

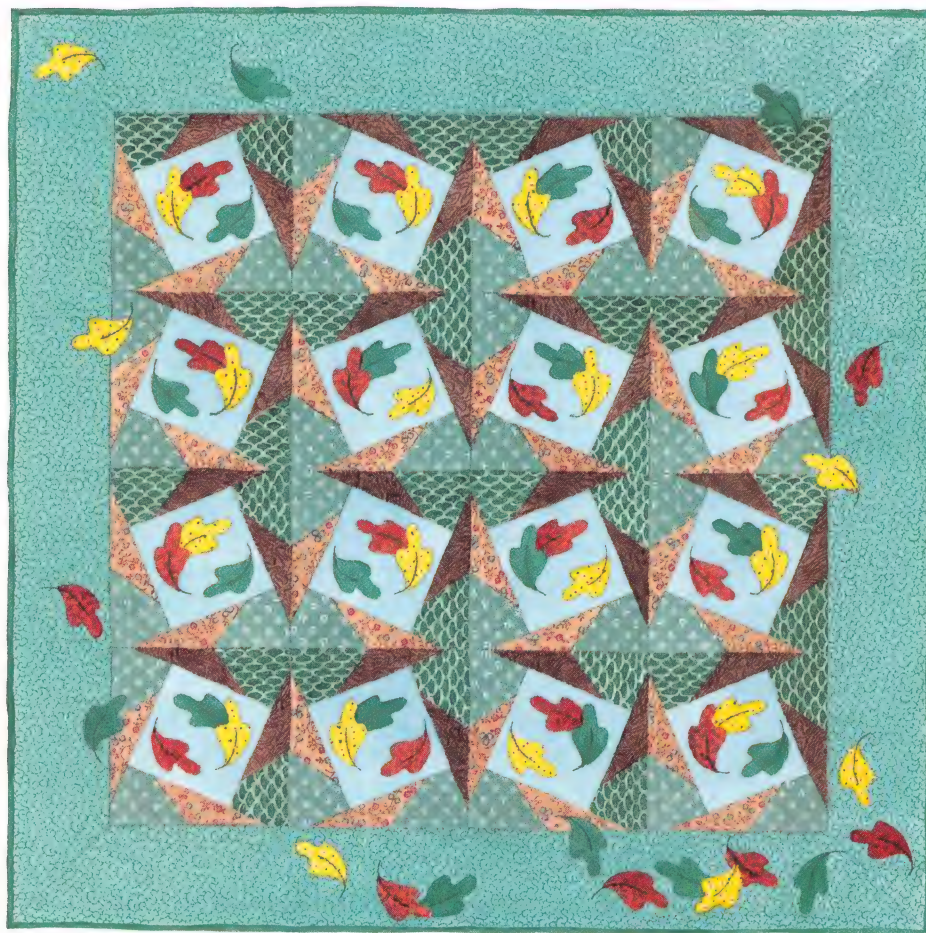




Align arrows
with lengthwise
or
crosswise
grain of fabric.



BLOWING IN THE WIND



Jack Frost's brilliant artistry and whimsical color play are at work here. For the perfect autumn project, a quilt with rhythm and flow, for either bed or wall—the answer is *Blowing in the Wind*.

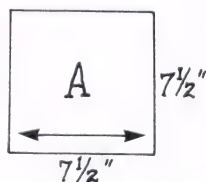
Add $\frac{3}{16}$ "
turn-under
allowance to
D & Dr.

D & Dr
Blowing in the Wind



Split Stitch

Add $\frac{1}{4}$ " seam
allowances to A.



BLOCK SIZE: 12"

QUILT SIZE: 61" x 61"

Wall Quilt

QUILT REQUIRES:

8 Y Blocks, 8 Z Blocks

YARDAGE: (44" fabric)

Yellow Print $\frac{3}{8}$ yd.

10 D, 12 Dr

Red Print $\frac{3}{8}$ yd.

10 D, 12 Dr

Lt. Blue Solid 1 yd.

16 A

Lt. Aqua Print $1\frac{7}{8}$ yds.

4 border strips★ 7" x $63\frac{1}{2}$ "

Dk. Aqua Solid $\frac{7}{8}$ yd.

binding $7\frac{1}{4}$ yds. x $1\frac{1}{2}$ "

11 D, 12 Dr

Lt. Green Print $\frac{5}{8}$ yd.

16 B, 16 Br

Dk. Green Print $\frac{5}{8}$ yd.

16 B, 16 Br

Tan Print $\frac{5}{8}$ yd.

16 C, 16 Cr

Brown Print $\frac{5}{8}$ yd.

16 C, 16 Cr

Embroidery Floss

1 skein bright teal

Lining $3\frac{3}{4}$ yds.

Batting 65" x 65"

TECHNIQUES: machine or hand
piecing, hand quilting, hand
applique, embroidery.

★ See the boxed copy on page 6.

ASSEMBLY

① Turn under edges of applique patches $\frac{3}{16}$ " and baste. Note: Y blocks have D leaves and Z blocks have Dr leaves on A's. Position three leaves on A, pin, and blindstitch, trimming excess fabric from behind each patch as it is added. Using two strands of bright teal embroidery floss, embroider stems in split stitch. Repeat to make 8 A's with D leaves and 8 A's with Dr leaves.

② Referring to block drawing and piecing diagram, make a Y block as follows: Sew a B/C unit to the top edge of an A patch with D leaves, sewing all but the last 2". Working in a counter-clockwise direction, continue adding B/C units around A. When B/C units have been sewn to all four sides, complete the partial seam. Make 8 Y blocks. To sew Z blocks, add the Br/Cr units to A patches with Dr leaves, sewing in a clockwise direction. Make 8 Z blocks.

③ Referring to colored quilt drawing for position of blocks, join two Y blocks alternately with two Z blocks to

continued on next page

form a row. Make two rows of this type. Join two Z blocks alternately with two Y blocks to form a row. Make two rows of this type. Join rows, alternating types.

④ Add borders, mitering corners and trimming excess.

⑤ Referring to quilt drawing, position leaves at random in border, pin, and blindstitch. Embroider stems.

⑥ Quilt in-the-ditch around each leaf patch and along seams of blocks and borders. Quilt border as desired.

⑦ Bind to finish.

BED-SIZE QUILT

Blowing in the Wind also makes a colorful 85" x 109" bed quilt of 48 blocks set six by eight. Cutting requirements are as follows: From $\frac{3}{4}$ yd. yellow print cut 28 D and 32 Dr. From $\frac{3}{4}$ yd. red print cut 28 D and 32 Dr. From $2\frac{3}{8}$ yds. light blue solid cut 48 A. From $3\frac{1}{4}$ yds. light aqua print cut 2 border strips★ 7" x 111½" and 2 border strips★ 7" x 87½". From 1⅝ yds. dark aqua solid cut binding 11⅝ yds. x 1½", 30 D, and 32 Dr. From 1¾ yds. light green print cut 48 B and 48 Br. From 1¾ yds. dark green print cut 48 B and 48 Br. From 1¾ yds. tan print cut 48 C and 48 Cr. From 1⅝ yds. brown print cut 48 C and 48 Cr. Also needed are 7⅝ yds. lining, batting to measure 89" x 113", and two skeins bright teal embroidery floss.

★ See the boxed copy on page 6.

ASSEMBLY

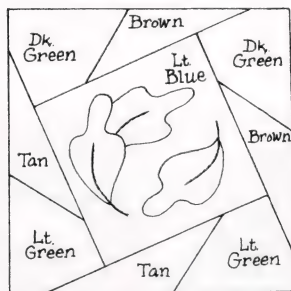
① Sew applique patches as in step 1 for wall quilt.

② Referring to block drawings and piecing diagrams on this page, make 24 Y blocks and 24 Z blocks as described in step 2.

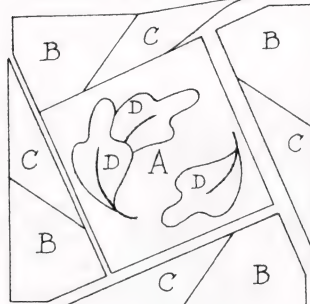
③ Referring to colored quilt drawing for arrangement of blocks, join three Y blocks alternately with three Z blocks to form a row. Repeat to make four rows. Join three Z blocks alternately with three Y blocks to form a row. Repeat to make four rows. Join rows, alternating types.

④ Follow steps 4-7 for wall quilt to complete bed quilt.

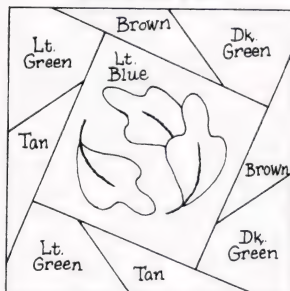
Block Y



Block Y Piecing

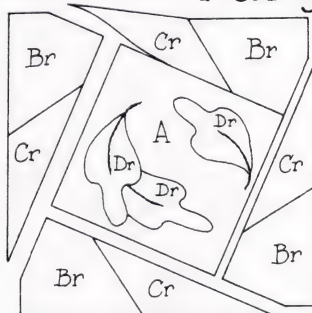


Block Z



Align arrows with lengthwise or crosswise grain of fabric.

Block Z Piecing



C & Cr

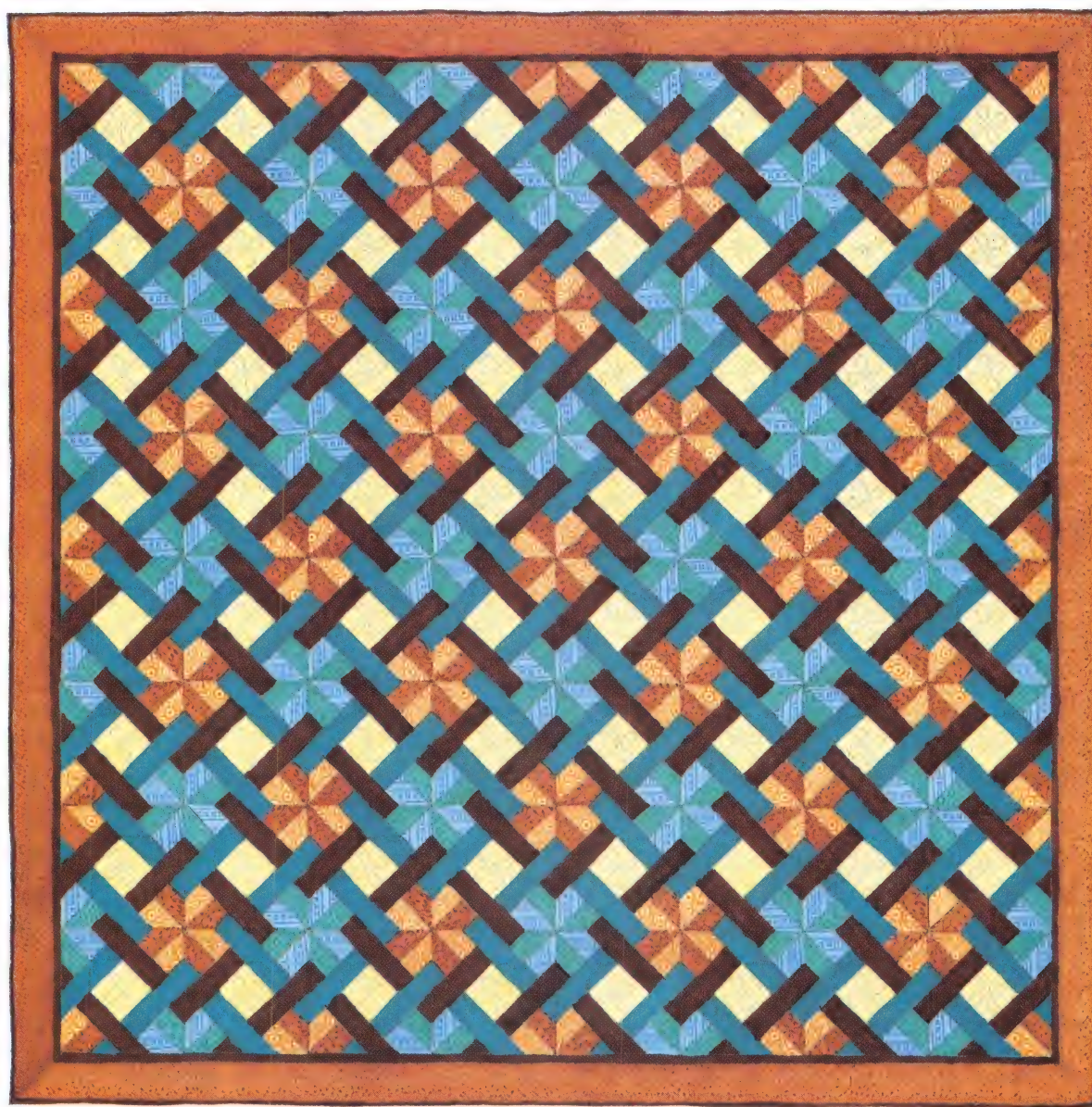
Blowing in the Wind

B & Br

Blowing in the Wind

QUEEN'S TILE

WITH PALACE STEP QUILTING



Sharon Prettyman of Stamford, Connecticut, drew inspiration from an inlaid floor in the Queen's Blue Salon of Hohenzollern Castle in Hechingen, West Germany, to create this \$50 prizewinner in the Quiltmaker Design Contest. Its timeless look will lend itself with equal grace to either traditional or contemporary environs.

BLOCK SIZE: 11"

QUILT SIZE: 98" x 98"

Queen/King Comforter

QUILT REQUIRES:

64 Blocks set 8 x 8

YARDAGE: (44" fabric)

Cream Solid 1 $\frac{1}{8}$ yds.

64 A

Lt. Blue Print 1 $\frac{1}{4}$ yds.

128 Cr

Med. Blue Print 1 $\frac{1}{4}$ yds.

128 C

Dk. Blue Solid 2 $\frac{1}{4}$ yds.

128 B, 128 D

Lt. Brown Print 1 $\frac{1}{4}$ yds.

128 Cr

Med. Brown Print 3 yds.

4 border strips ★ 4 $\frac{1}{2}$ " x 100 $\frac{1}{2}$ "

128 C

Dk. Brown Solid 3 $\frac{3}{8}$ yds.

4 border strips ★ 1 $\frac{1}{2}$ " x 92 $\frac{1}{2}$ "

binding 11 $\frac{1}{4}$ yds. x 1 $\frac{1}{2}$ "

128 B, 128 D

Lining 8 $\frac{3}{4}$ yds.

Batting 102" x 102"

TECHNIQUES: machine or hand piecing, hand quilting.

ASSEMBLY

① Referring to block drawing and piecing diagram, make 64 blocks. Note: To prevent setting in any seams, join patches following steps 1-4 in the piecing-sequence diagrams. Step 1: Sew bottom right corner to A patch, leaving final 1" of seam unstitched. Steps 2-4: working clockwise, sew corner units in place. Finally, complete first seam.

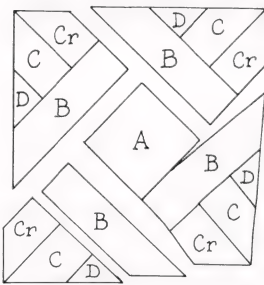
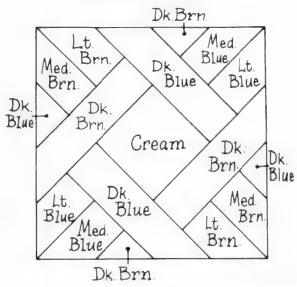
② Arrange blocks as in colored quilt drawing. Being careful to keep blocks turned properly, join eight blocks to make a row. Repeat to make eight rows. Join rows.

★ See the boxed copy on page 6.

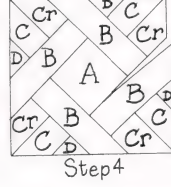
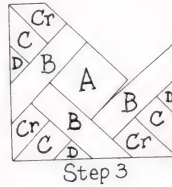
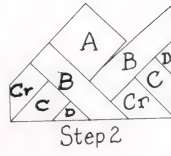
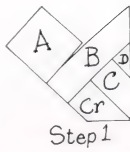
continued on page 45

Block

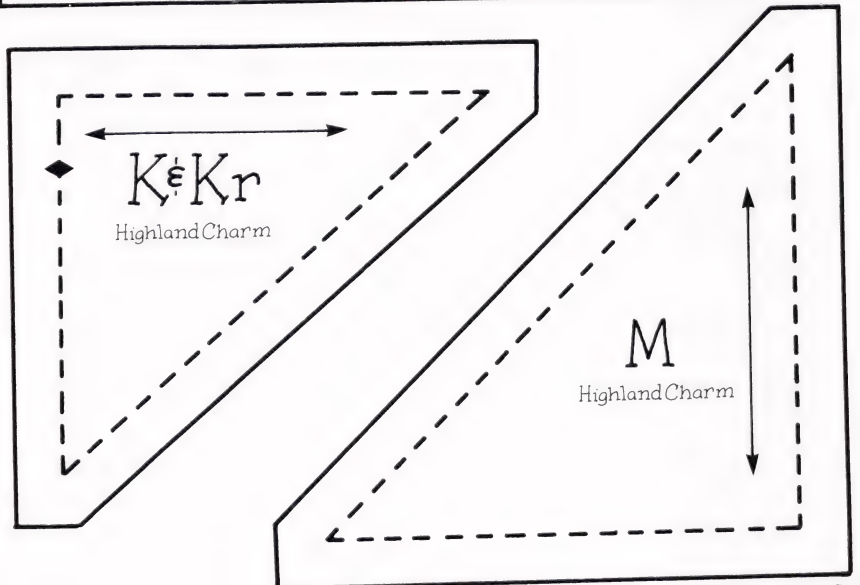
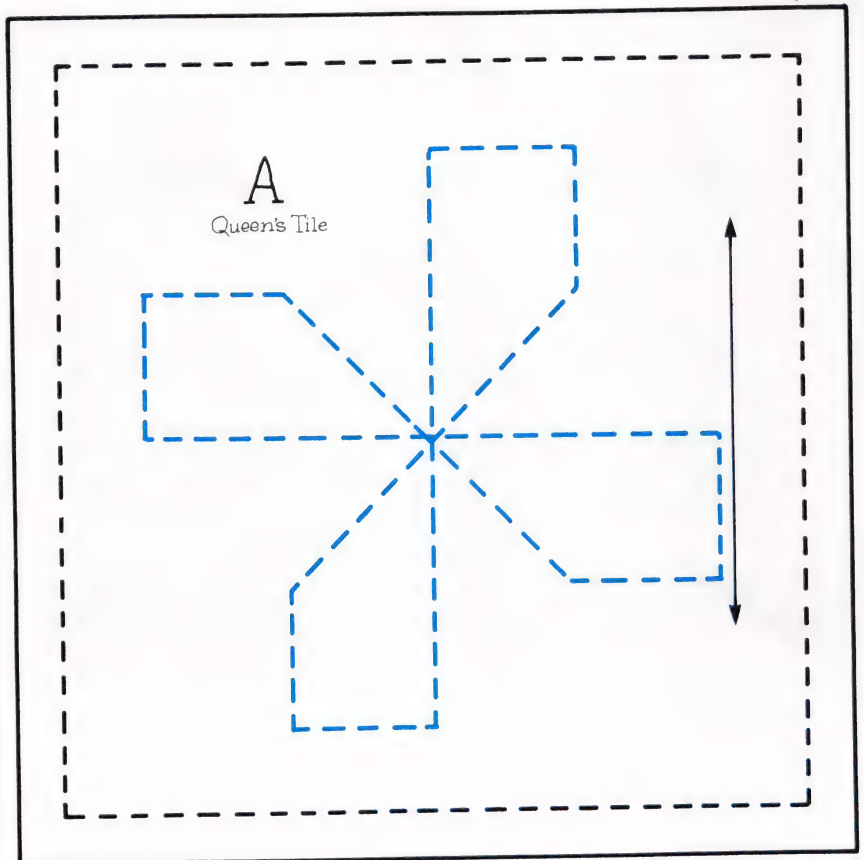
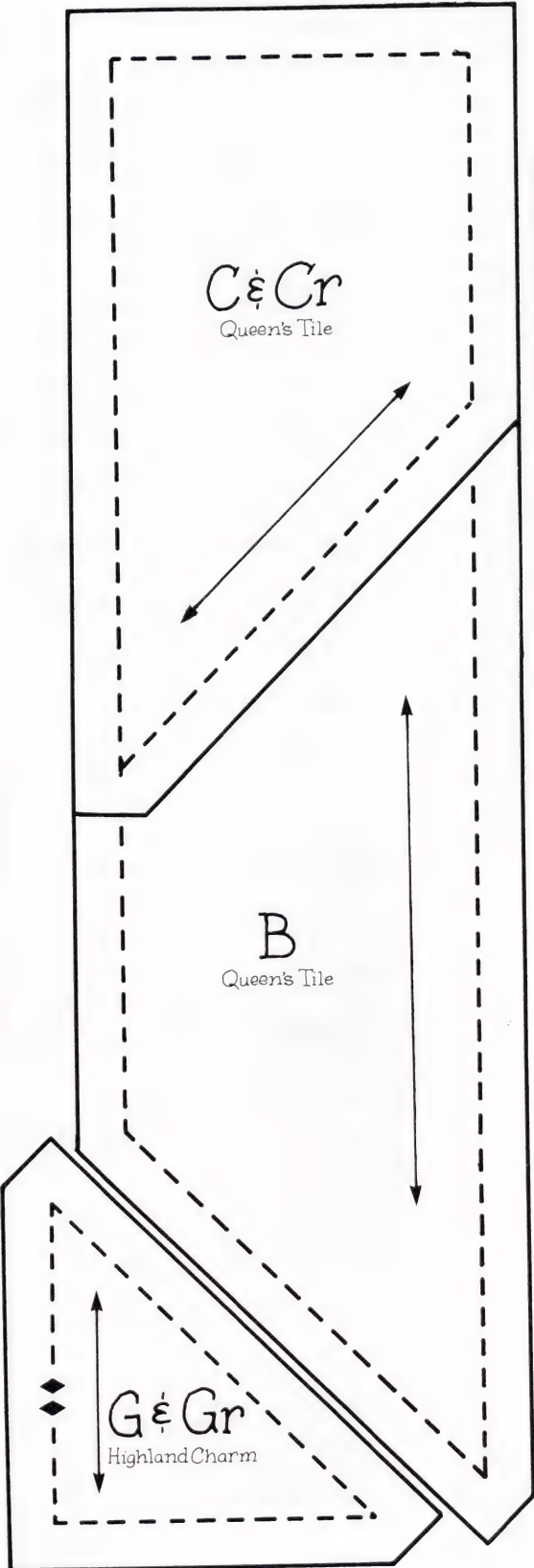
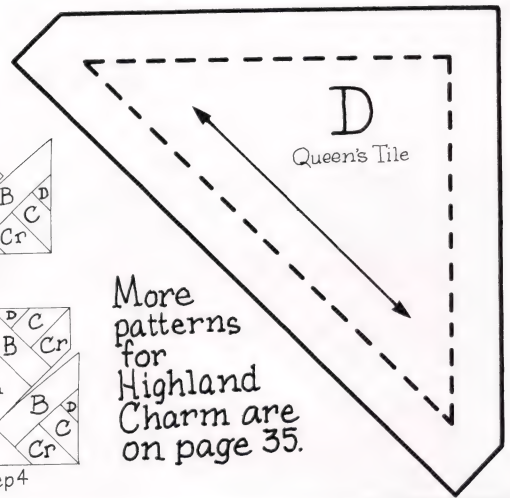
Block Piecing



Piecing Sequence



More patterns for Highland Charm are on page 35.

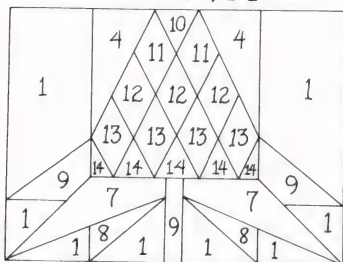


HIGHLAND CHARM

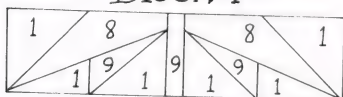


You, or the lucky person who receives your hand-made gift, will be all in clover with this refreshing, original wall quilt. The design's tapered leaves require good sewing skills, but Highland Charm's petite size makes the required time a manageable investment.

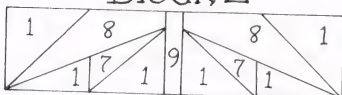
Block X



Block Y

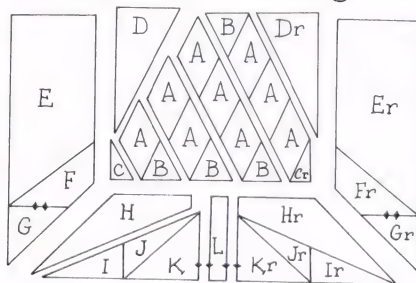


Block Z

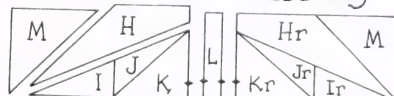


Numbers in block diagrams and quilt assembly refer to numbers in yardage box.

Block X Piecing



Blocks Y & Z Piecing



BLOCK SIZES: 10" x 7½" and 10" x 2½"

QUILT SIZE: 37½" x 42½"

Wall Quilt

QUILT REQUIRES:

4 X Blocks, 3 Y Blocks,
3 Z Blocks

YARDAGE: (44" fabric)

1. **Lt. Blue** ½ yd.

4 E, 4 Er, 4 G, 4 Gr, 10 I, 10 Ir,
10 K, 10 Kr, 12 M, 4 N

2. **Lt. Blue/Gray** ⅛ yd.

6 N

3. **Med. Blue** 1⅜ yds.

2 border strips★ 3" x 45"

2 border strips★ 3" x 40"

binding 5 yds. x 1½", 9 N

4. **Med. Blue/Gray** ⅛ yd.

4 D, 4 Dr

5. **Dk. Blue** ⅛ yd.

5 N

6. **Dk. Aqua** ⅛ yd.

4 N

7. **Lt. Green** ¼ yd.

4 H, 4 Hr, 3 J, 3 Jr

8. **Med. Green** ¼ yd.

6 H, 6 Hr, 4 J, 4 Jr

9. **Dk. Green** ⅛ yd.

4 F, 4 Fr, 3 J, 3 Jr, 10 L

10. **Lt. Pink** Scrap

4 B

11. **Med. Pink** ½ yd.

8 A, 10 O

12. **Dk. Pink** 1¼ yds.

2 border strips★ 1¾" x 40"

2 border strips★ 1¾" x 35"

12 A

13. **Med. Magenta** ⅛ yd.

16 A

14. **Dk. Magenta** ⅛ yd.

12 B, 4 C, 4 Cr

Lining 1⅜ yds.

Batting 41½" x 46½"

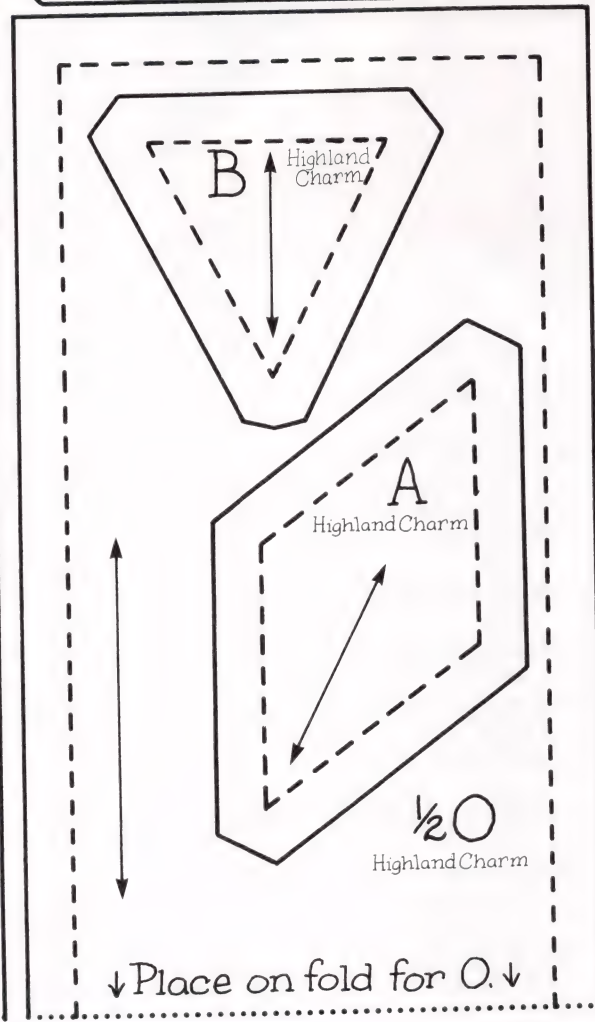
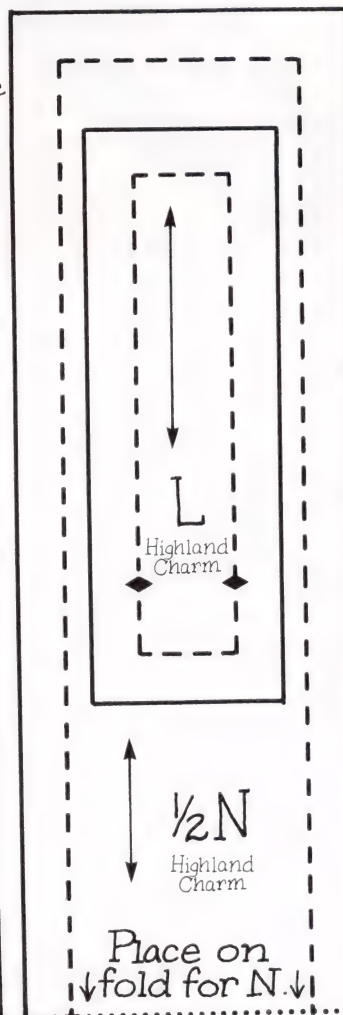
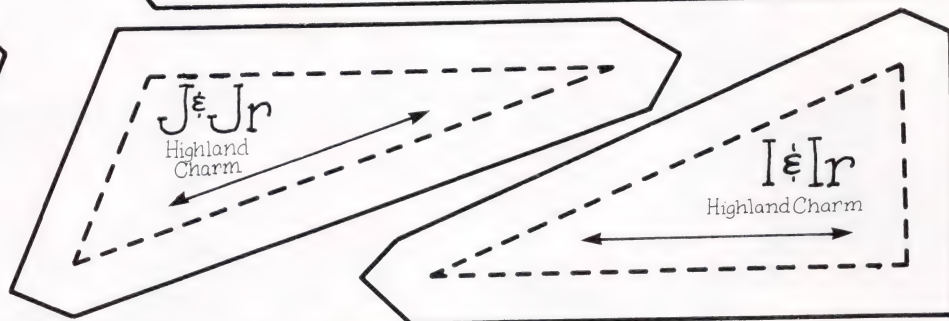
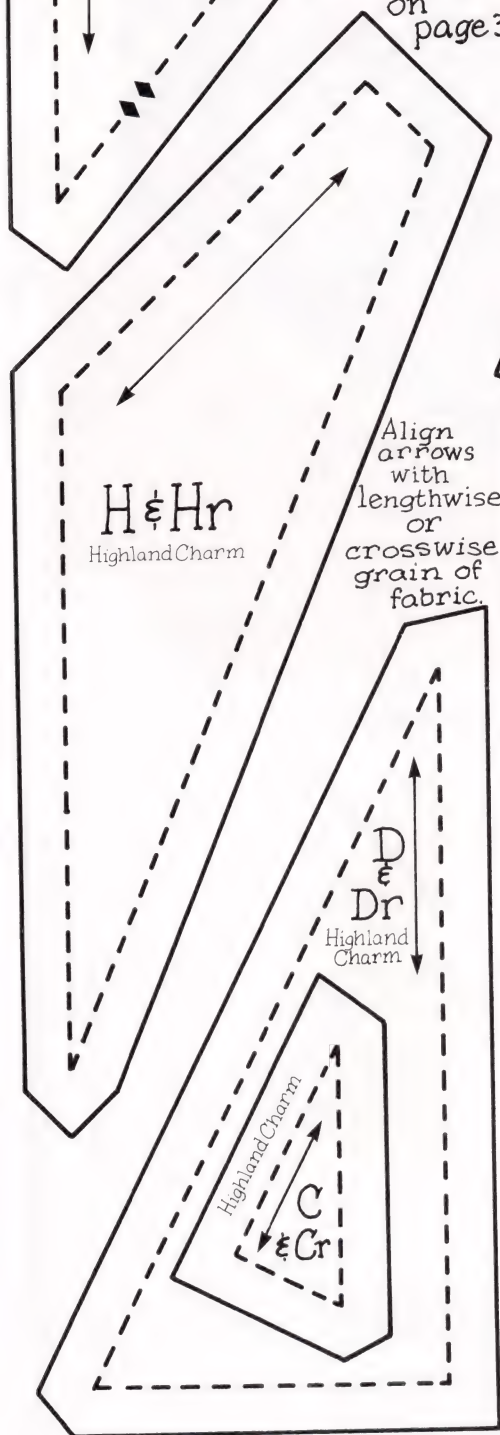
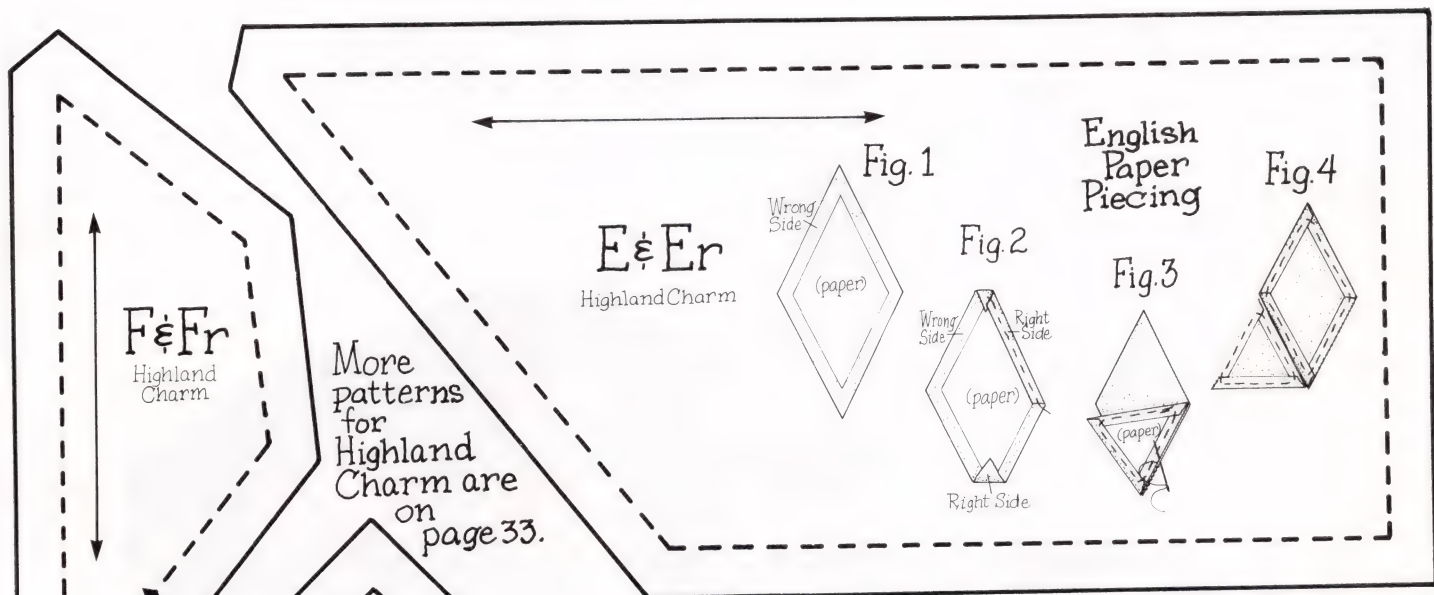
TECHNIQUES: machine or hand
piecing, hand quilting.

★ See the boxed copy on page 6.

Quilt Assembly

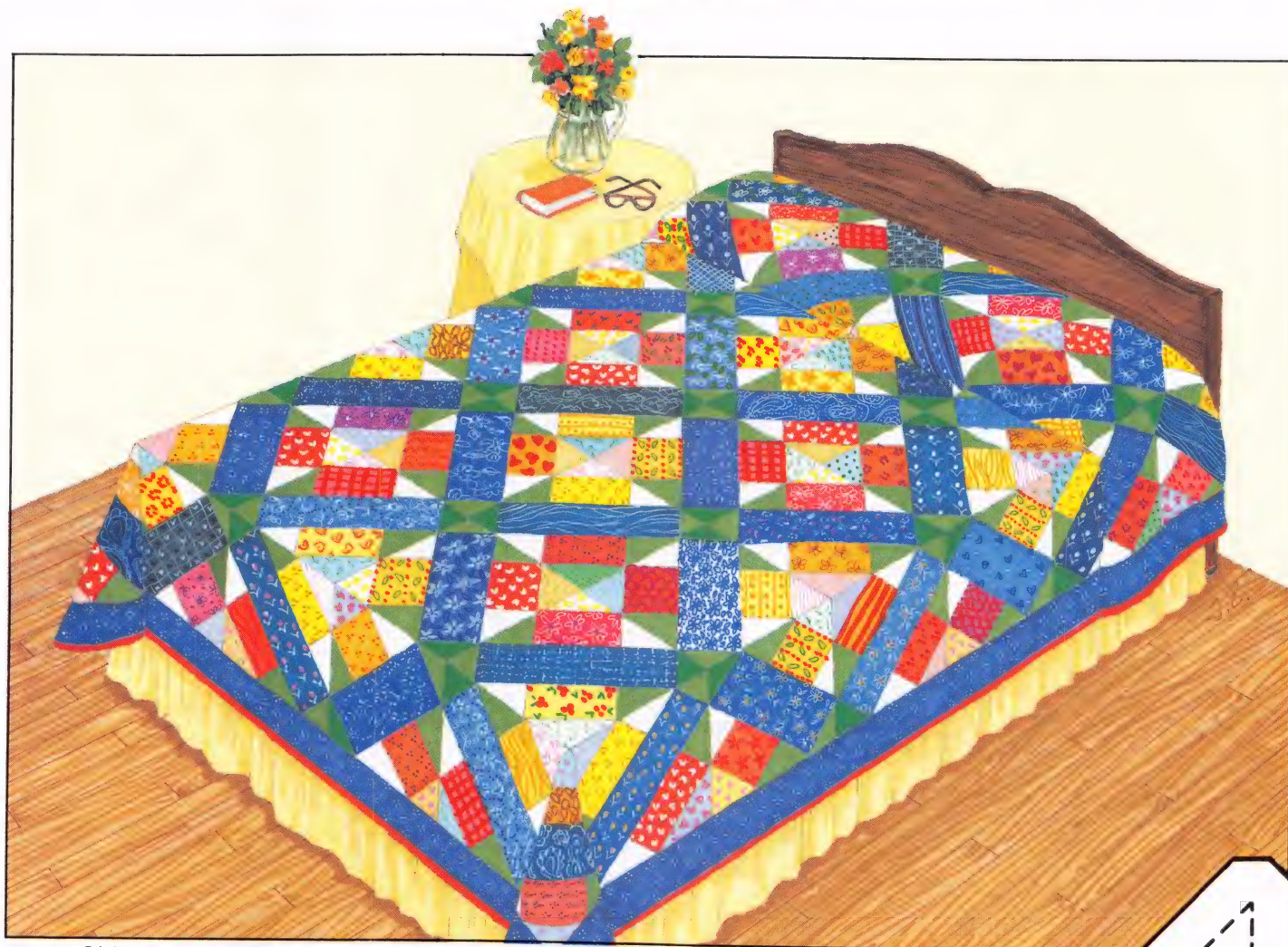
continued on page 46


11	2	11
2	11	2
1	11	1
11	2	11
3	11	3
2	11	2
3	11	3
Block X	1	Block X
3	11	3
11	11	11
Block Y	6	Block Y
3	11	3
5	11	5
Block Z	11	Block Z
11	11	11
6	11	6
5	11	5



RAGTIME RHYTHM

WITH PARADIDDLE QUILTING



 Lights dim, a paradiddle sounds on the drum, and a scrappy band of colors and prints beats out a medley that sets toes tapping and puts a smile on every face. This upbeat one-spooler can be first choice as you begin a hit parade of quilts, and it will win raves in the country category of Group Quilts.

BLOCK SIZE: 12½"

QUILT SIZE: 83" x 108"

Double Coverlet

QUILT REQUIRES:

12 Blocks set 3 x 4

YARDAGE: (44" fabric)

White Solid 7/8 yd.

96 A

Pastel Print Scraps ... 7/8 yd.

96 A

Yl./Orange Scraps .. 1¼ yds.

48 B

Red Print Scraps ... 1¼ yds.

48 B

Red Solid ¾ yd.

binding 11 yds. x 1½"

Blue Print Scraps ... 2⅝ yds.

48 D

Blue Print 3¼ yds.

2 border strips★ 4½" x 110½"

2 border strips★ 4½" x 85½"

Lt. Green Solid 1¼ yds.

96 A, 48 C

Dk. Green Solid ¾ yd.

48 C

Lining 7½ yds.

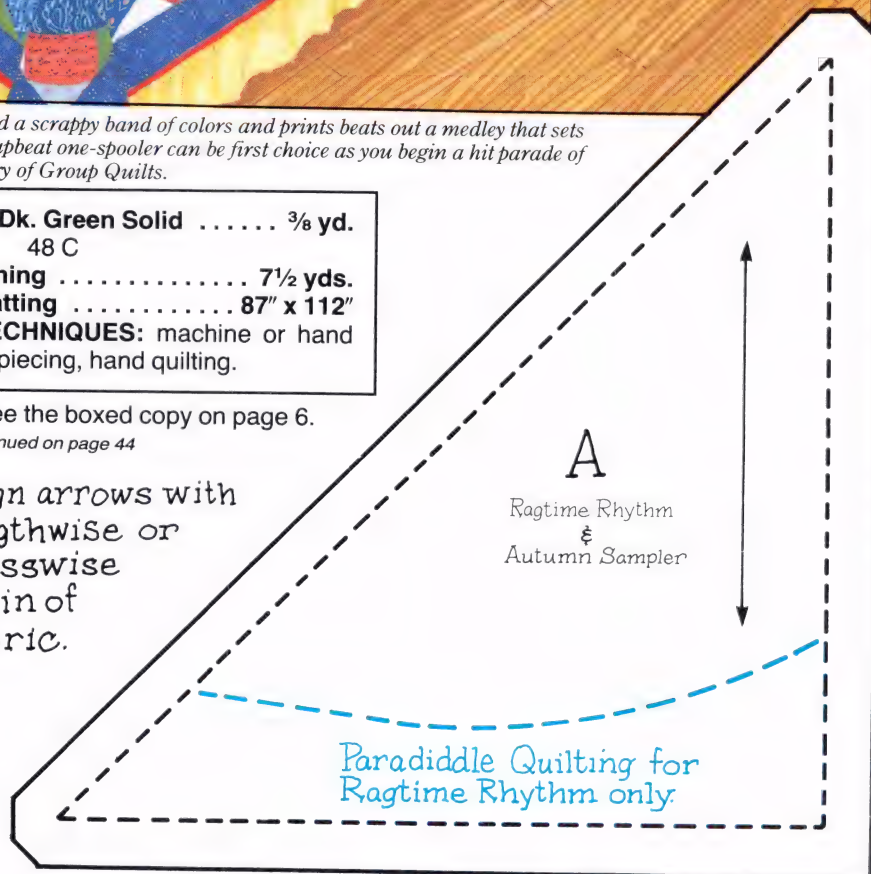
Batting 87" x 112"

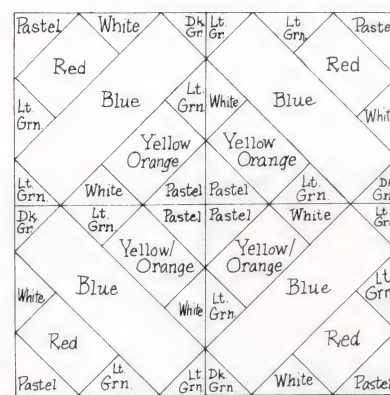
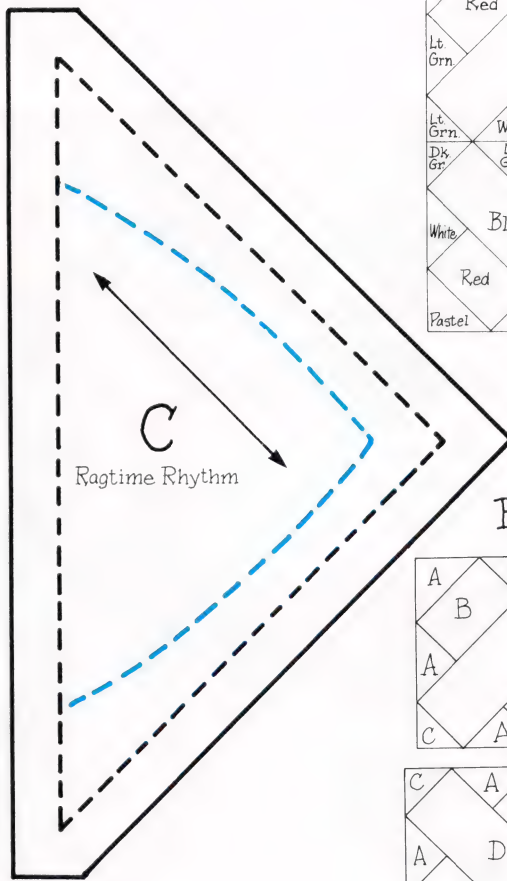
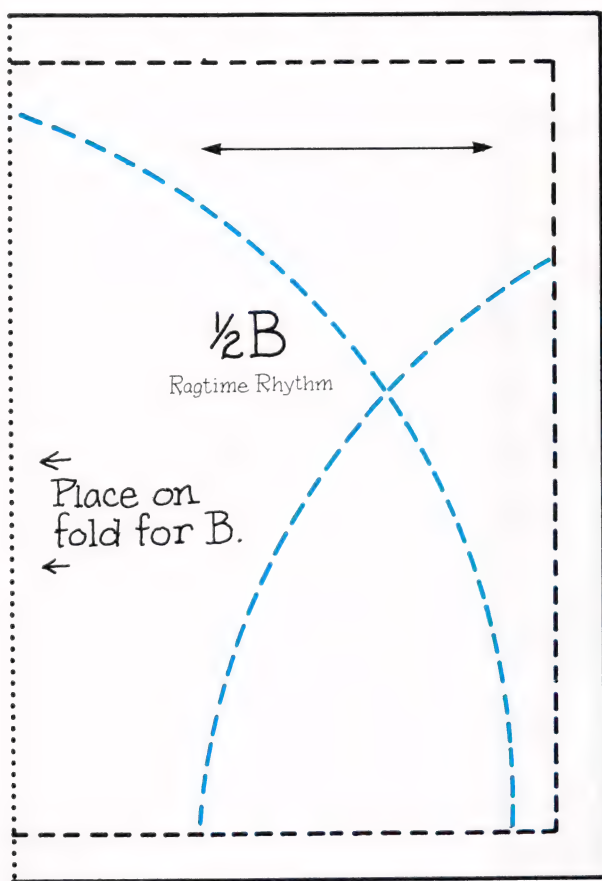
TECHNIQUES: machine or hand
piecing, hand quilting.

★ See the boxed copy on page 6.

continued on page 44

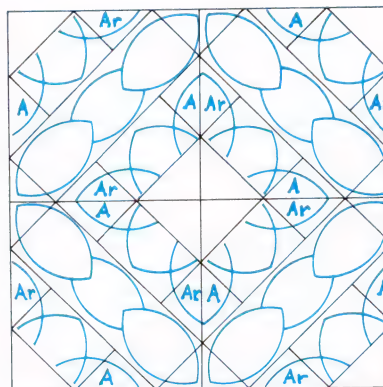
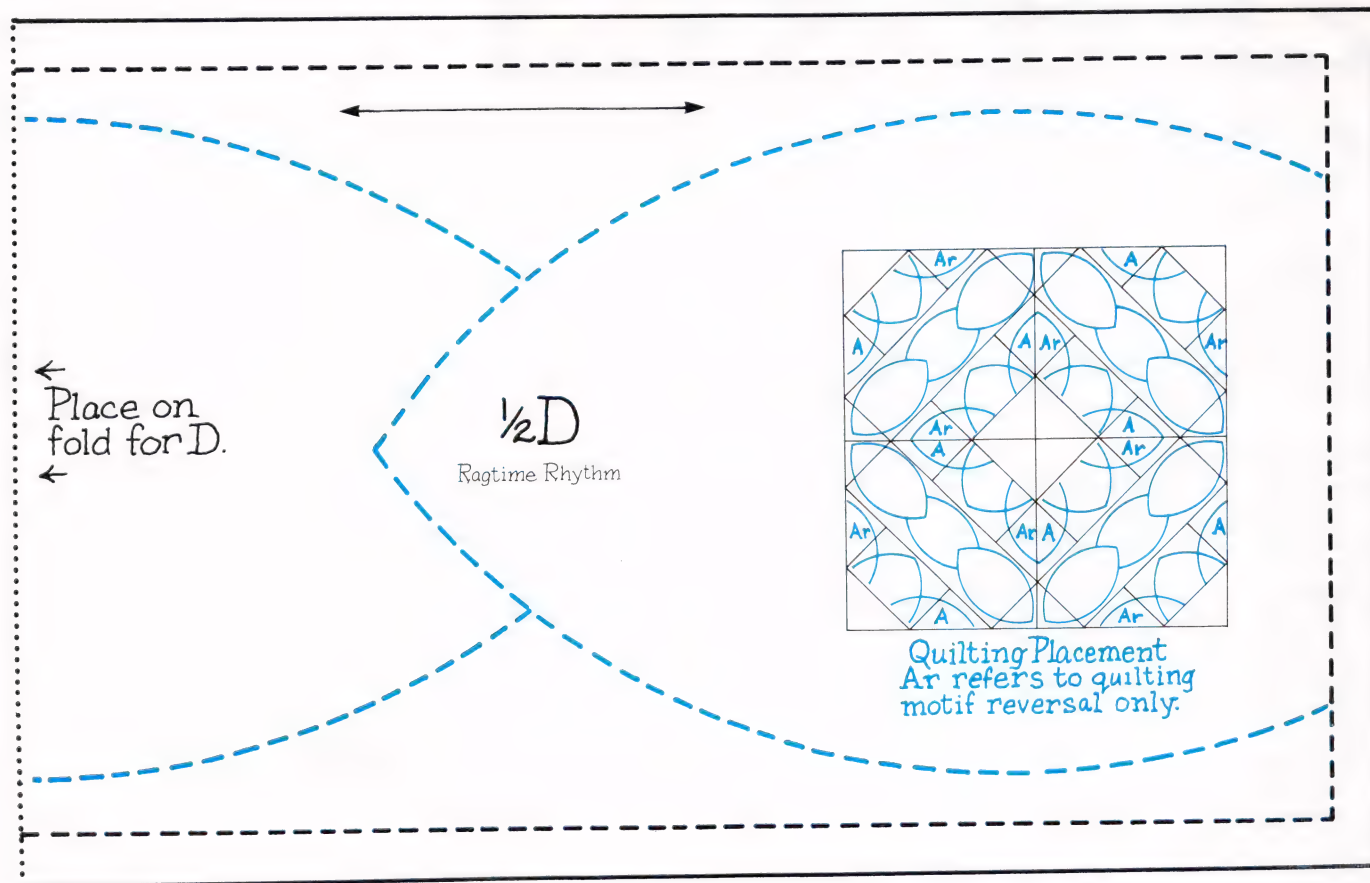
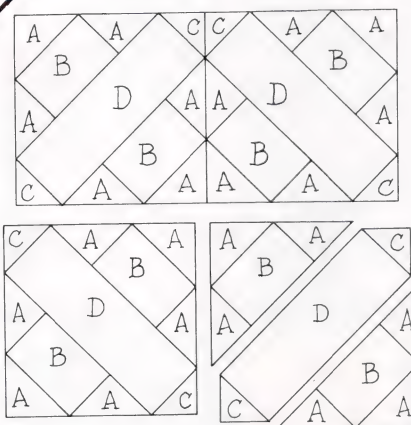
Align arrows with
lengthwise or
crosswise
grain of
fabric.





Block

Block Piecing



Quilting Placement
Ar refers to quilting motif reversal only.

FISH 'N SHIP

WITH SEVEN SEAS QUILTING



Sue McMurphy of Woodward, Oklahoma, performed a bit of maritime magic with curved-seam piecing and netted \$50 in the Design Contest. Her prizewinning design will please a youngster's seafaring eye and cast free a roving imagination, yet provide safe mooring at naptime. It calls to mind the old sea shanty: "Come all ye bold fishermen, listen to me, I'll sing you a song of the fish in the sea."

BLOCK SIZE: 12", 6" x 12", & 6"
QUILT SIZE: 42" x 42"

Wall/Nap Quilt

QUILT REQUIRES:

1 X Block, 4 Y Blocks,
8 Z Blocks, 176 Unit 1's, 24 Unit
2's

YARDAGE: (44" fabric)

White Solid 1 1/8 yds.

176 B, 3 D, 1 I, 8 K, 8 Kr, 8 L

Yellow Print 3/8 yd.
32 F

Red Solid 1/2 yd.

binding 5 1/8 yds. x 1 1/2"

4 B, 2 D, 1 E, 32 G

Lt. Blue Print 1 yd.

48 B, 120 C, 2 D, 1 G, 1 H, 2 I,
48 N

Dk. Blue Solid 3/4 yd.

1 A, 180 C

Aqua Print 1 1/4 yds.

48 B, 48 C, 4 J, 2 I, 24 M

Embroidery Floss

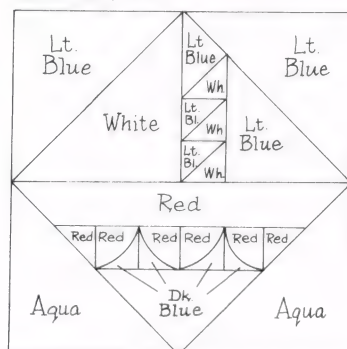
1 skein white

Lining 2 3/4 yds.

Batting 46" x 46"

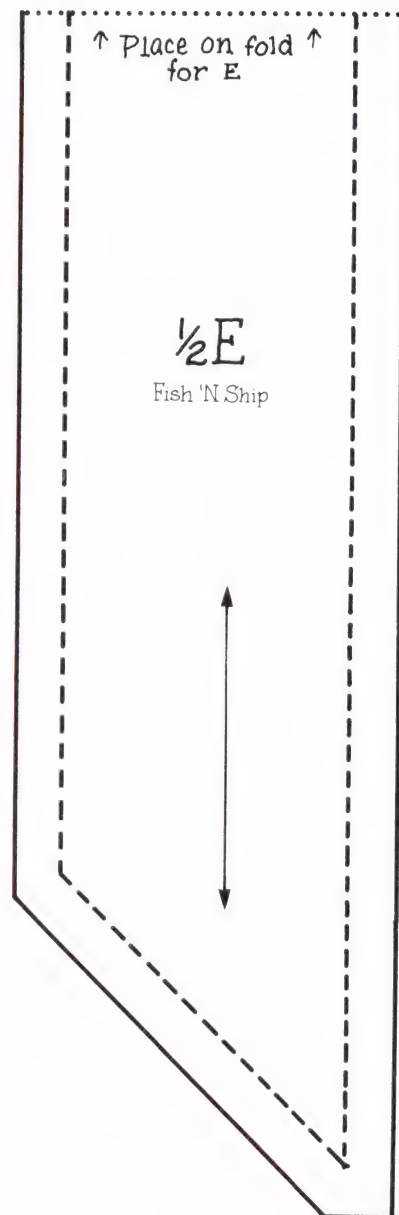
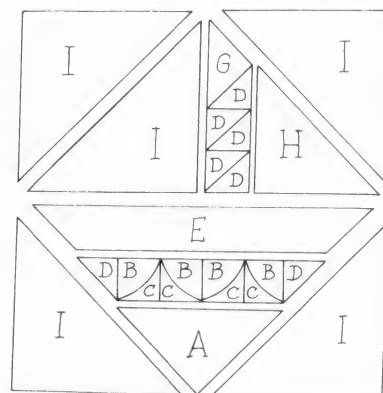
TECHNIQUES: machine or hand
piecing, hand quilting,
embroidery.

Block X

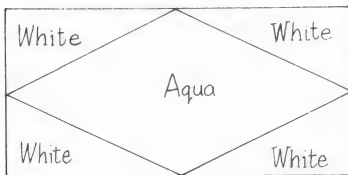


continued on page 41

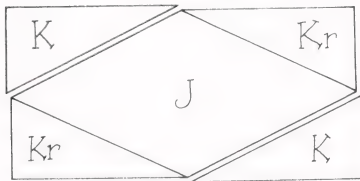
Block X Piecing



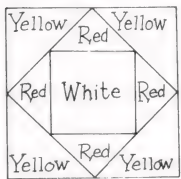
Block Y



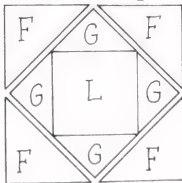
Block Y Piecing



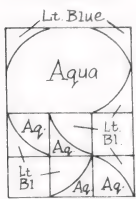
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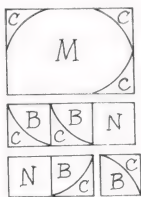
Block Z Piecing



Unit 2



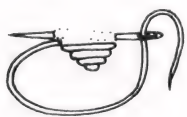
Unit 2 Piecing



Unit 1



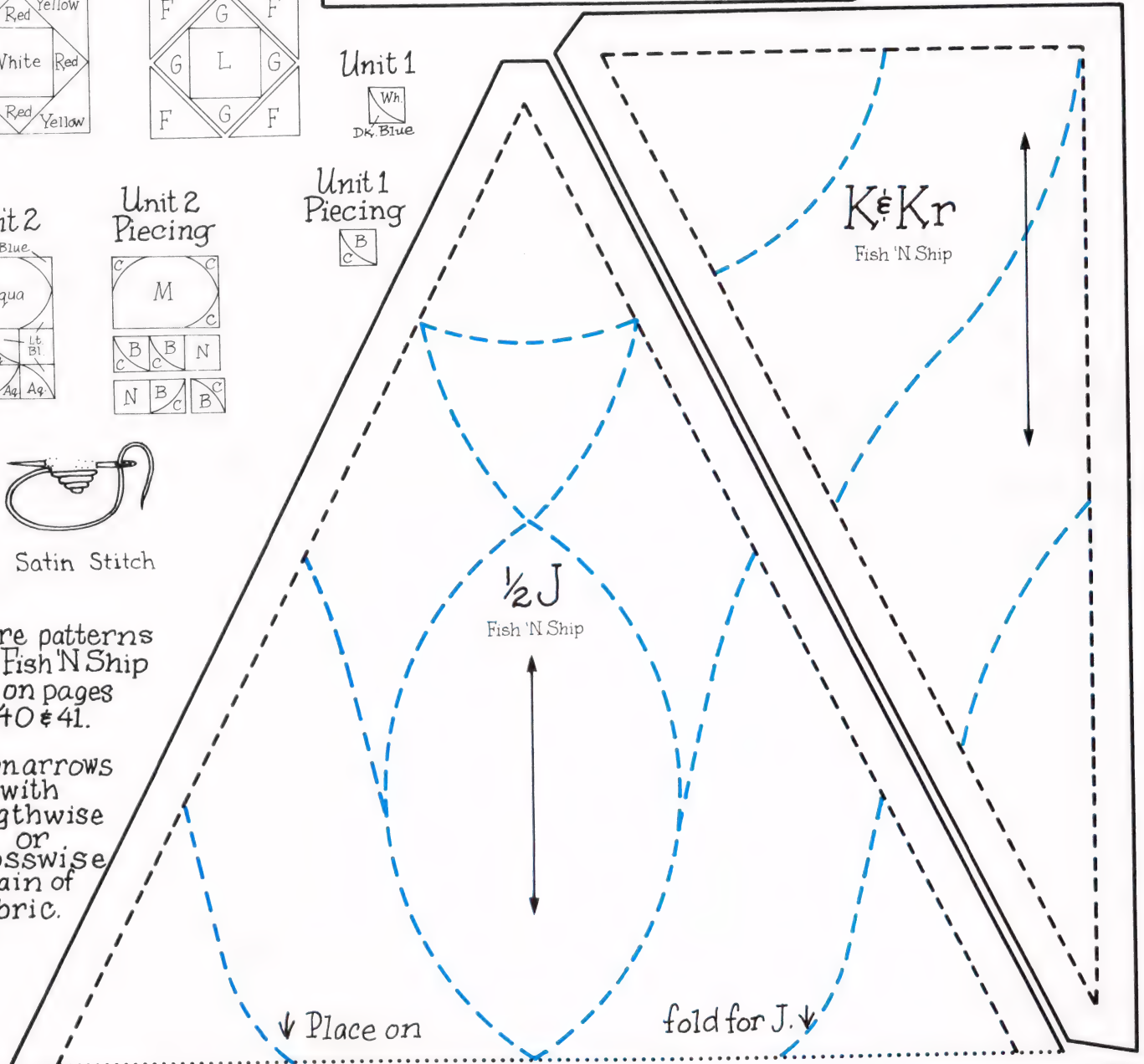
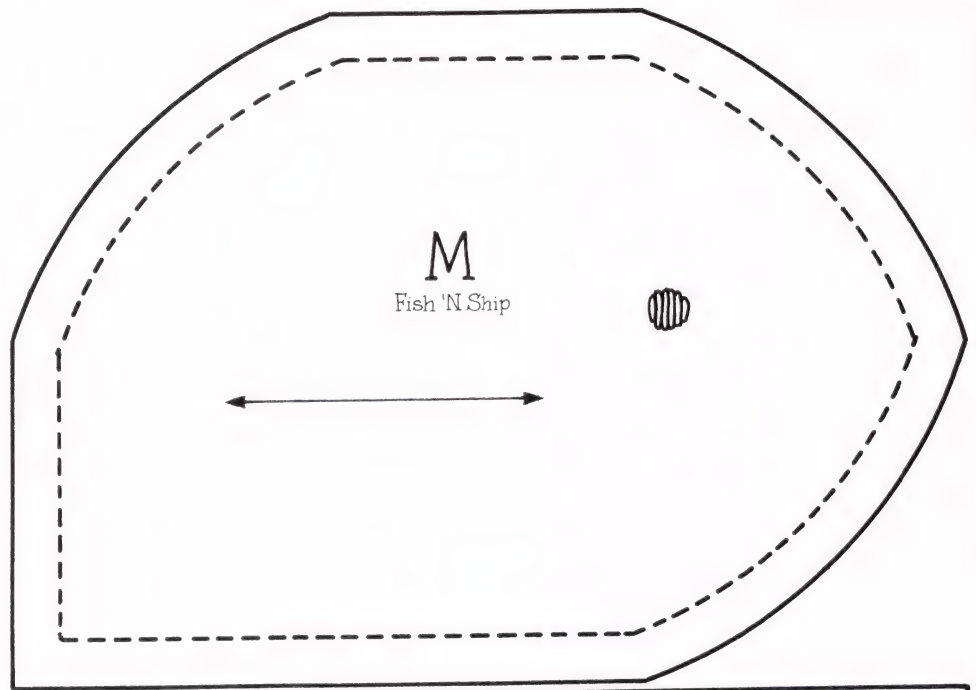
Unit 1 Piecing



Satin Stitch

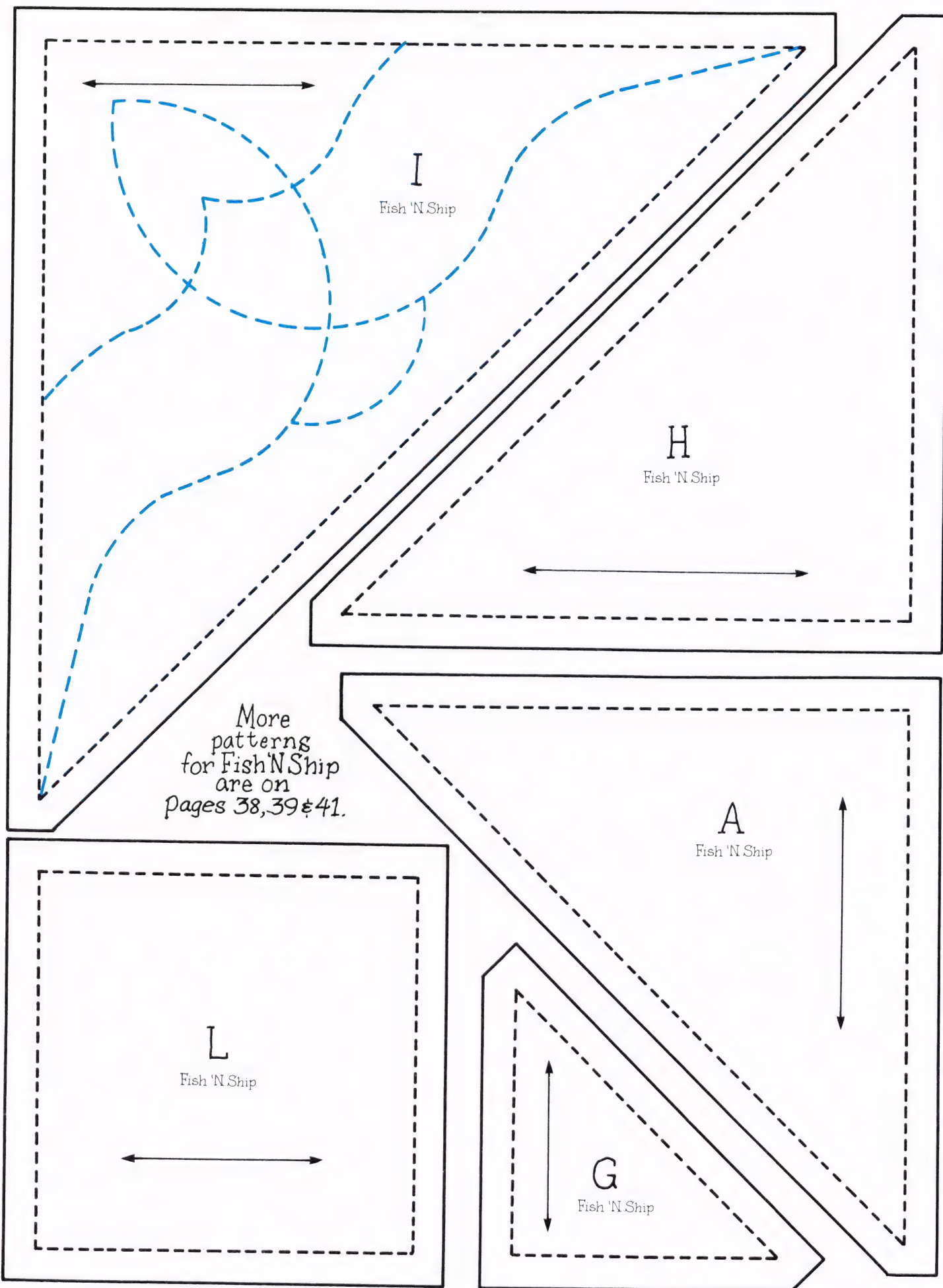
More patterns
for Fish 'N Ship
are on pages
38, 40 & 41.

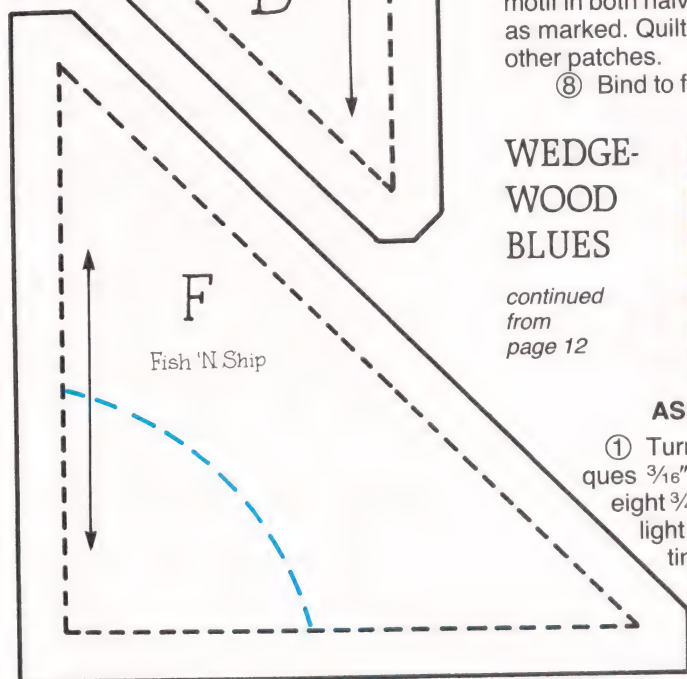
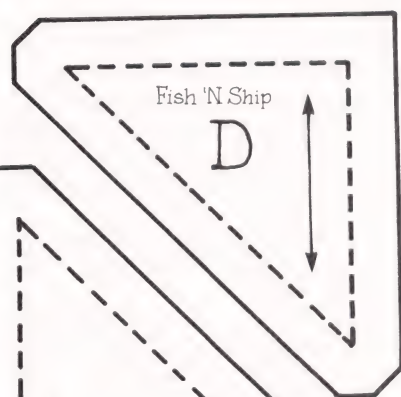
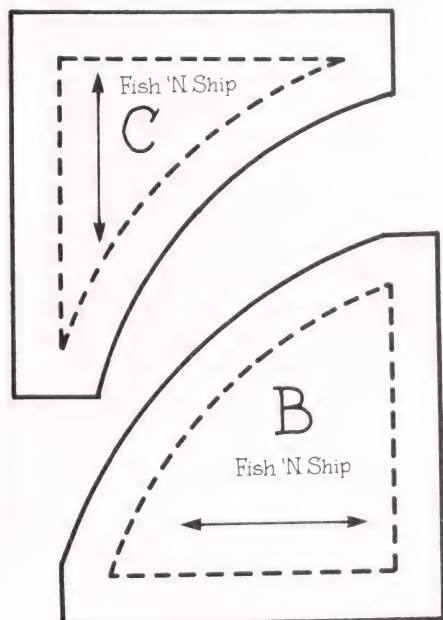
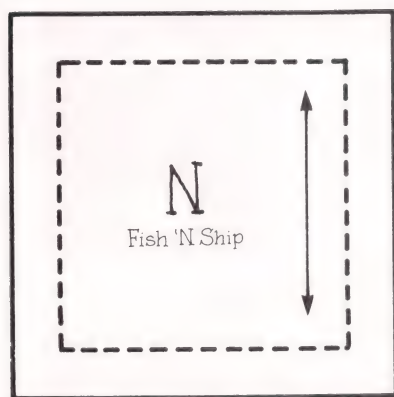
Align arrows
with
lengthwise
or
crosswise
grain of
fabric.



↓ Place on

fold for J. ↓

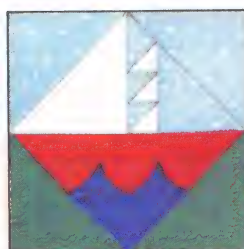




F
Fish 'N Ship

FISH 'N SHIP

continued
from
page 38



ASSEMBLY

① Referring to block and unit diagrams, make 1 X block, 4 Y blocks, 8 Z blocks, 176 unit 1's, and 24 unit 2's.

② Using three strands of white embroidery floss, embroider eyes in satin stitch on all M patches.

③ Sew a Y block to the top of the X block. Repeat for bottom of X block. Join a Y block to two Z blocks. Sew to side of quilt. Repeat for other side.

④ Make the inner pieced border as follows: Join 16 unit 1's, rotating every other one as in colored quilt drawing. Sew to top edge of quilt, with the dark blue C's touching the quilt. Repeat for bottom edge. Join 18 unit 1's. Sew to side edge of quilt. Repeat for other side.

⑤ Make the wide pieced border as follows: Join six unit 2's, rotating every other fish. Repeat to make four borders. Sew one border to top of quilt. Repeat for bottom of quilt. Sew a Z block to each end of remaining borders. Sew one border to side of quilt. Repeat for other side.

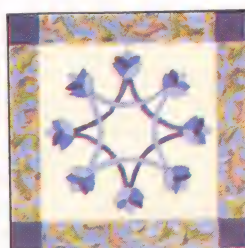
⑥ Make outer pieced border as follows: Join 26 unit 1's, rotating every other one. Sew to top edge of quilt, with white B's touching quilt. Repeat for bottom. Join 28 unit 1's. Sew to side of quilt. Repeat for other side.

⑦ Mark quilting motifs given in F, I, 1/2 J, K, and Kr patches, marking the motif in both halves of the J patch. Quilt as marked. Quilt in-the-ditch around all other patches.

⑧ Bind to finish.

WEDGE-WOOD BLUES

continued
from
page 12



ASSEMBLY

① Turn under edges of appliques 3/16" and baste. Note: Cut eight 3/4" x 48" bias stems from light blue fabric before cutting the 64 shorter bias strips (B's) and the leaves (C's). Make stems from bias strips as follows:

Fold strip in half lengthwise with wrong sides together. Stitch in a 1/8" seam allowance. Press bias tube with the seam slightly off-center to conceal seam allowance on the back of the strip, as in Fig. 1 on page 13. Make placement pattern for blocks by folding 18" square of tracing paper in half lengthwise, crosswise, and diagonally as shown in Fig. 2. On each fold, mark a dot 5 1/2" from block center to indicate placement of block flower at dot. Position and trace eight B stems and eight block flowers as shown in Fig. 3, with base of block flower at dot. Lightly mark placement of appliques on A. Position 3/4" x 9 1/2" bias strips as marked for B's; pin, baste, and blindstitch. Pin block flower patches in place, baste, and blindstitch. Repeat to make 16 blocks.

② Join five D's alternately with four blocks to make a block row. Make four block rows. Join five E's alternately with four D's to make a sash row. Make five sash rows. Join rows, alternating types.

③ Add cream borders, mitering corners and trimming excess.

④ Sew blue print border to top of quilt. Repeat for bottom of quilt. Sew a dark blue E to each end of remaining blue print borders. Sew to sides of quilt.

⑤ Referring to quilt drawing and border diagram on page 12, position and pin border flowers in center and at left end of bottom cream border. Position a long bias stem as shown in border diagram with curves of stem 3/4" from border seams. Tuck ends of stem under flower patches; add three leaves (F) as shown. When position of flower patches, stem, and leaves is satisfactory, pin, baste, and blindstitch patches. Using three strands of blue embroidery floss, embroider tendrils of french knots along stem and between border flowers.

⑥ Trace all patches and tendrils on left half of a 6" x 52 1/2" piece of tracing paper or wax paper. Fold the paper in half and trace to reverse this placement pattern; mark the right half of the border. Mark three remaining borders. Position, pin, and applique border patches. Embroider tendrils.

⑦ Mark quilting motif as given in E patches. To complete quilting motif given for A patches, fold a 6" square of tracing paper in half vertically. Unfold paper. Trace the quilting motif in one-half of the paper. Rotate the paper and trace again in other half to complete the pattern. Mark motif in the center of all A patches. Referring to Fig. 4 on page 13, mark 1/2 quilting motif on left side of each block flower; reverse motif and align stars to mark right side of each block flower. Mark two C's in each corner of A. Quilt as marked. Quilt in-the-ditch around all other patches. Bind to finish.

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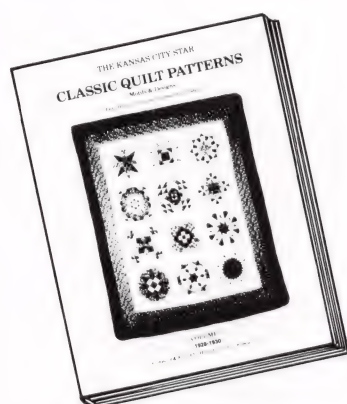
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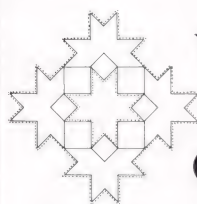
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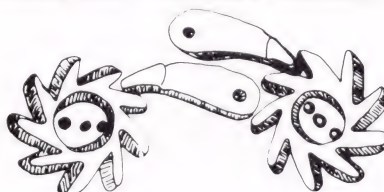
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AMANDA
PANDA

continued
from
page 16



ASSEMBLY

① Turn under edges of applique
patches $\frac{3}{16}$ " and baste. Note: Patch I
extends from Panda's chin to bottom of
body. It is not necessary to turn under
the edges of patches that will be tucked
under other appliques. Fold back-
ground A in half horizontally and verti-
cally; finger press fold. Aligning center
dot on the bear with center of block,
lightly mark bear on background A. Po-
sition and pin appliques E through P in
alphabetical order on background A.
Blind stitch, trimming excess fabric from
behind each patch as it is added. Using
three strands of black embroidery floss,
embroider eyes and nose in satin stitch;
embroider mouth and around nose in
outline stitch. Using three strands of
white embroidery floss, embroider ring
around eyes in outline stitch. Repeat in
all A's.

② Referring to unit 1 drawing and
piecing diagram, make 24 unit 1's.

③ Referring to unit 2 drawing and
piecing diagram, join four blue scrap
print B's to form a square. Position and
pin a Q on the square. Blindstitch, trim-
ming excess from behind the patch as it
is added. Make 12 unit 2's.

④ Referring to unit 3 drawing and
piecing diagram, join four blue scrap
print B's. Position and pin patches Q,
then O and P on the square. Blindstitch
in place. Make four unit 3's.

⑤ To make a block row, join 4 unit
1's alternately with three blocks. Make
three block rows.

⑥ To make a sash row, join four
unit 2's alternately with three unit 1's.
Make two sash rows of this type. Join 3
unit 1's alternately with two unit 3's.
Sew a unit 2 to each end. Make two
sash rows of this type.

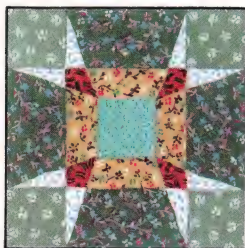
⑦ Referring to colored quilt draw-
ing, arrange block rows alternately with
sash rows, noting position of unit 3's
around the center of the quilt. Join
rows.

⑧ Add borders, mitering corners
and trimming excess to leave $\frac{1}{4}$ " seam
allowances.

⑨ Mark quilting as given in F and
Fr. Mark blossom quilting in Q patches
in outer rows of quilt. Quilt as marked.
Quilt in-the-ditch around all appliques,
patches, and borders. Bind to finish.

WINTER CARNIVAL

continued
from
page 10



Twin-Size Quilt

This pattern also makes a 66" x 84" twin-size coverlet of 12 blocks set three by four. Yardage and cutting requirements are as follows: From 1½ yds. white/blue print cut 48 A, 48 Ar, 62 D, and 31 E. From 1 yd. light blue print cut 12 E and 124 F. From ½ yd. medium blue print cut 48 E. From 2½ yds. dark blue print cut 2 border strips★ 3½" x 86½", 2 border strips★ 3½" x 68½", 62 A, 62 Ar, 48 D, and 20 E. From 7/8 yd. tan print cut 48 B and 80 F. From 1½ yds. red print cut binding 8⅞ yds. x 1½", 48 C, and 204 G. Also needed are 5 yds. lining and batting to measure 70" x 88".

★ See the boxed copy on page 6.

ASSEMBLY

① Referring to block, sash, and setting square drawings and piecing diagrams on page 10, make 12 blocks, 31 sash units, and 20 setting squares.

② To make a sash row, join four setting squares alternately with three sash units. Repeat to make five sash rows.

③ To make a block row, join four sash units alternately with three blocks. Repeat to make four block rows.

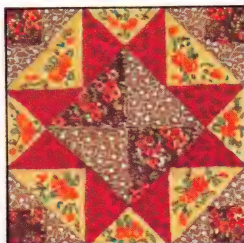
④ Join rows, alternating types.

⑤ Sew on borders, mitering corners and trimming excess to leave ¼" seam allowances.

⑥ Quilt as described in step 6, page 10, for the wall quilt. Bind to finish.

AUTUMN SAMPLER

continued
from
page 19



ASSEMBLY

① This quilt is made from 10 different pieced blocks; each block is colored in two different ways to make 20 blocks. In the colored quilt drawing, the blocks are set together in pairs to make identification easier. You may wish to rearrange the blocks once you have pieced them. ➤

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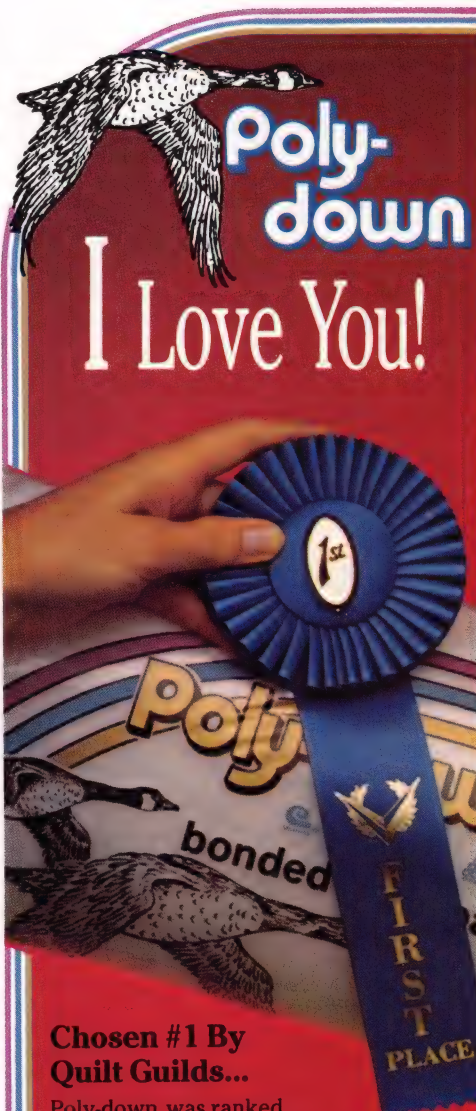
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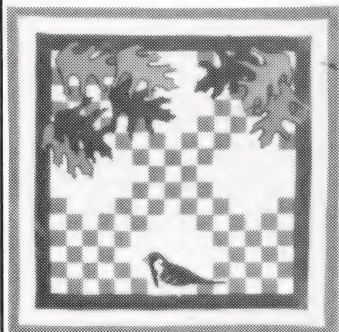
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② Note: Autumn Sampler shares
patches with other patterns. See note
on page 19 for pages where patches A,
B, C, D, E, and F are located. Notches
on H, Hr, I, and Ir patches are an aid in
piecing the Hayride blocks.

③ Referring to the block drawings
and piecing diagrams on pages 19 and
20, make two of each block. Embroider
stamens on C patches in the Zephyr Lily
block using outline stitch and french
knots. Sew a J strip to each edge of
each block, mitering corners and trim-
ming excess from seam allowances.

④ Arrange the blocks in the order
you desire. Join five blocks in the first
vertical row alternately with four 3" x
14½" sashes. Repeat to make four ver-
tical block rows.

⑤ Join the vertical block rows al-
ternately with three 3" x 82½" sashes.
Trim sashes as needed to fit.

⑥ Matching centers, sew a short
medium brown border strip to a short
light brown border strip. Sew to top of
quilt with the medium brown border strip
touching the quilt. Repeat for bottom of
quilt. Similarly, sew long border strips to
sides of quilt. Miter corners, trimming
excess from seam allowances.

⑦ Quilt in-the-ditch around all
patches. Quilt borders as desired. Bind
to finish.

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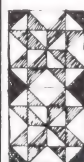
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RAGTIME RHYTHM

continued
from
page 36



ASSEMBLY

① Refer to the General Instruc-
tions on page 6 for directions on prepar-
ing templates and cutting patches. Re-
ferring to block drawing and piecing dia-
gram on page 37, make 12 blocks.

② Join blocks in four rows of
three blocks each. Join rows.

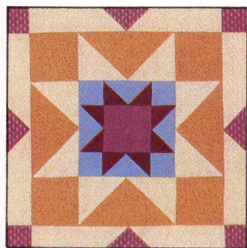
③ Sew short borders to top and
bottom of quilt. Sew long borders to
sides of quilt. Miter corners, trimming
excess from seam allowances.

④ Beginning quilters may prefer
to quilt in-the-ditch around each patch
and along seams of borders. For
Paradiddle Quilting, mark quilting motif
as given in each ½B; reverse motif to
mark the other half of B. Similarly, mark
all D patches. Mark quilting as given in
C. Referring to the quilting placement
diagram on page 37, mark the motif
given in A in the patches as indicated,
reversing the motif in the patches
labeled Ar. Quilt as marked.

⑤ Bind to finish.

JEWELS OF THE NIGHT

continued from page 22



ASSEMBLY

① Cut J patches as follows: If using the tan/plum print shown in the colored quilt illustration on page 22, refer to Fig. 1 to position J when cutting fabric. Referring to Fig. 2 on page 23, place the dashed seam line of I on fold of fabric. Cut around I pattern. Unfold for J.

② Referring to Fig. 3 on page 23, make the template for 1/2 L as follows: Trace the triangular portion to the diamonds. Extend the horizontal lines 7 1/2" beyond the diamonds and mark the fold line. When cutting the L patches, place the fold line on the fold of the fabric.

③ Referring to the unit drawing and piecing diagram, make 9 units.

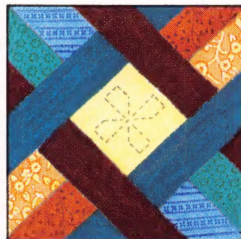
④ Referring to the quilt assembly diagram on page 22, join units and remaining patches to make the quilt top.

⑤ Referring to the quilting placement diagram on page 23, mark the motif given in A patch in the four corner A's of each unit but not in the center A. Also mark the motif given in F. Referring to the quilting placement diagram on page 22, mark motifs given in G and I. Mark the motif given in H in the patches as indicated, reversing the motif where indicated as Hr on quilting placement diagram. Mark the motif given in I patch in each half of J. In each L patch, mark the G patch motif three times or quilt as desired. Quilt as marked. Outline quilt 1/4" from edges of all other patches.

⑦ Bind to finish.

QUEEN'S TILE

continued from page 32



③ Matching centers, sew a dark brown border strip to a medium brown border strip. Sew to top edge of quilt with the dark brown strip touching the quilt. Repeat for bottom and sides of quilt, again matching centers. Miter corners, trimming excess to leave 1/4" seam allowances.

④ Mark quilting motifs given in A patches. Quilt as marked. Quilt in-the-ditch between patches and along borders. Bind to finish.



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HOLIDAY LIGHTS

continued
from
page 24



ASSEMBLY

① Note varied placement of wax on side of candles in colored quilt drawing on page 24, indicated on patches J and Jr by dotted lines. Some candles have no wax on side. Note also that candles and flames are reversed or slightly altered in shape. Vary the candles and flames as desired. Turn under edges of all applique patches $\frac{3}{16}$ " and baste. (Do not turn under bottom edges of candles. They will be caught in the seams of the blocks.) Position candle (J or Jr) and flame (K or Kr) on an A patch. Blindstitch, trimming excess fabric from behind each patch as it is added. Using three strands of black embroidery floss, embroider the wick in outline stitch. Repeat on all seven A's.

② Referring to block and unit drawings and piecing diagrams on page 24, make 7 Y blocks, 4 Z blocks, and 12 units.

③ Referring to colored quilt drawing, arrange Y and Z blocks to form a square, turning Z blocks as needed at corners. Join blocks into vertical rows. Join rows.

④ Join three border units to make a border. Repeat to make four borders. Sew a border to top edge of quilt, with medium green H's touching edge of quilt. Repeat for bottom of quilt.

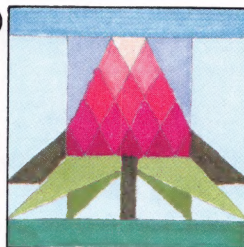
⑤ Sew a dark green I patch to each end of remaining borders. Sew borders to sides of quilt.

⑥ Quilt in-the-ditch around applique patches and along seams of blocks and border units.

⑦ Bind to finish.

HIGHLAND CHARM

continued
from
page 34



ASSEMBLY

① Referring to block drawings and piecing diagrams on page 34, make 4 X blocks, 3 Y blocks, and 3 Z blocks. The notches on F, G, Gr, K, Kr, and L patches are aids for joining patches. [HINT: You might prefer using the English paper method of piecing. See Figs. 1-4. Cut paper templates the finished size for each patch. To assure that the paper templates are exact, cut off the marked pencil line as you cut out the template. Compare the paper template with the original pattern to check for accuracy. Place each paper template on the wrong side of the fabric; cut fabric a scant $\frac{3}{16}$ " larger than the template. Baste fabric around paper template. Join patches by overcast stitching. Remove paper templates.]

② Referring to quilt assembly, arrange blocks, N's, and O's. Join patches in three vertical rows. Join rows.

③ Sew on borders, mitering corners and trimming excess from seam allowances. Bind to finish.

CARNA- TION

continued
from
page 27



ASSEMBLY

① Referring to block and border unit drawings and piecing diagrams on page 27, make 39 Y blocks, 6 Z blocks, and 26 border units.

② Join six Y blocks to make a row. Make four rows of this type.

③ Join five Y blocks. Sew a Z block to each end. Make three rows of this type. Join rows, alternating types.

④ Join six border units to make a border. Sew to top edge of quilt, with dark aqua H's and Hr's touching edge of the quilt. Repeat for bottom edge.

⑤ Join seven border units to make a border. Sew an I patch to each end. Sew to side of quilt. Repeat for other side.

⑥ Mark quilting motif as given in A patch. Quilt as marked. For trapunto quilting, see pages 8-9. Quilt in-the-ditch around all other patches and along borders. Bind to finish.

STAR SHADOWS

continued
from
page 28



ASSEMBLY

① Referring to unit drawings and piecing diagrams on page 28, make 82 unit 1's, 14 unit 2's, and 14 unit 3's. Referring to block drawing, join four unit 1's to make a block, turning units so cream B's touch in center. Make 18 blocks.

② Referring to quilt assembly diagram and colored quilt drawing, join a Unit 1, Unit 2, and Unit 3, turning Unit 1 so cream B's touch Units 2 and 3. Repeat nine more times. Join a Unit 2 and Unit 3 for corners. Repeat three more times. Join blocks and units in diagonal rows. Join rows.

③ Add borders, mitering corners and trimming excess.

④ Quilt in-the-ditch around all patches. Quilt borders as desired. Bind to finish.

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Wouldn't you like to see your design and by-line in the next issue of *QUILTMAKER*? We would, too, because we think readers' designs add variety and sparkle to its pages.

We invite you to enter our ongoing quilt-design contest. All designs must be uncopyrighted originals or original variations. Identify your drawing with the name of your design, your name, address, phone number, and the source of your design idea, if any. We are looking for designs whose pattern pieces will fit on one or two pages like those in this issue. We prefer that you submit your drawing on graph paper $8\frac{1}{2}$ " x 11" and color it with pencils or felt pens.

Mail your entry to:
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Design Contest 15

Wheatridge, Colo. 80034-0394

If similar entries are submitted, preference will be given to the one with the earlier postmark. Winners will be notified, and nonwinning entries will be sent back promptly after judging IF a self-addressed, stamped envelope has been included.

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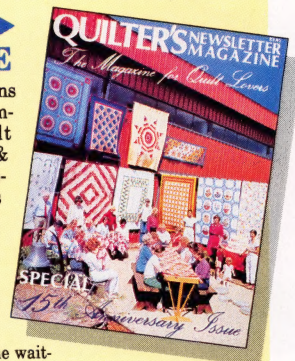


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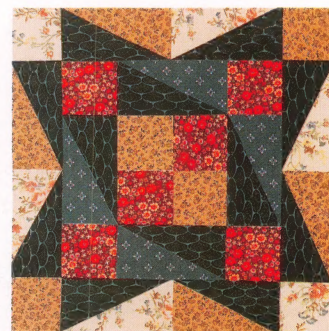
Many of the quilts in this magazine were planned around the fabrics shown on this page. Winter Carnival (cover), Wedgewood Blues (page 12), Jewels of the Night (page 22), Holiday Lights

(page 24), and Blowing in the Wind (page 30) are perfect made from the fabrics below. See Pattern Patter, pages 4-5, for other blocks from this issue made out of fabrics and packets below.



BLOWING IN THE WIND
(page 30) made from fabrics
F, I, K, M, S, Z, BB, and CC

ON THE COVER:
WINTER CARNIVAL made
from fabrics D, E, I, K, W, Z



AUTUMN SAMPLER (page
18) made from fabrics A,
B, C, BB, and two of PKT.
#1 with its abundant
choices for a unique
sampler

FABRIC PACKETS:

Packet #1 offers a harvest of 12 fabrics for a total of 3 yds., perfect for Autumn Sampler (page 18).

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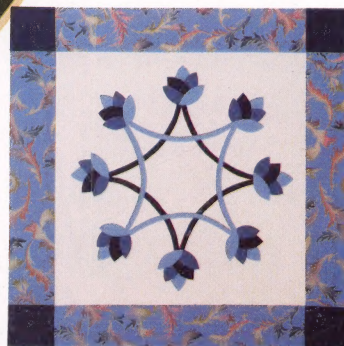
JEWELS IN THE NIGHT (page 22), made
from fabrics J, P, T, U,
V, Y, and EE

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THE YARD:** \$4.25 to
\$6.00. 100% cotton,
44"-45" wide, firm-
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from swatches lettered
A-Z and AA-EE.



HOLIDAY LIGHTS
(page 24) made from
fabrics H, N, O, R,
X, and AA

WEDGEWOOD BLUES
(page 12) made from
fabrics G, L, Q, T,
and DD



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____ X	____ Y	____ Z	____ AA
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